

California

AUG 12 1929

Arts & Architecture



© "THE LANDING OF JUAN RODRIGUEZ CABRILLO AT SANTA BARBARA, CAL.—1542"—By Dan Sayre Grosbeck

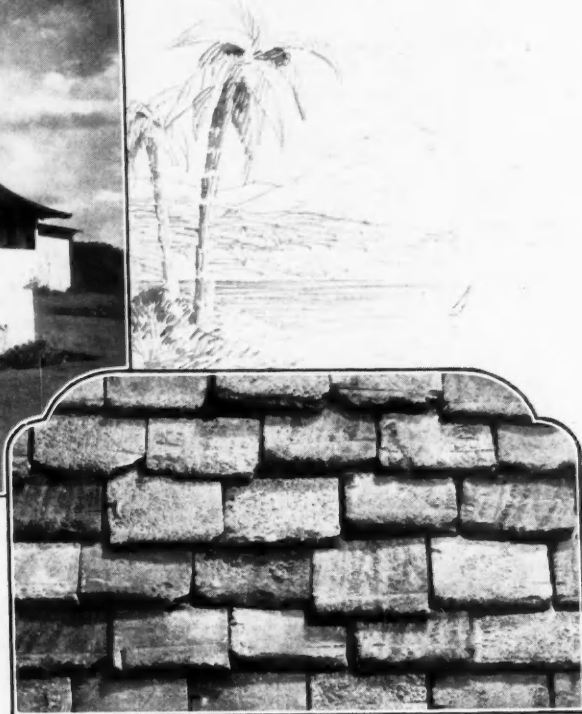
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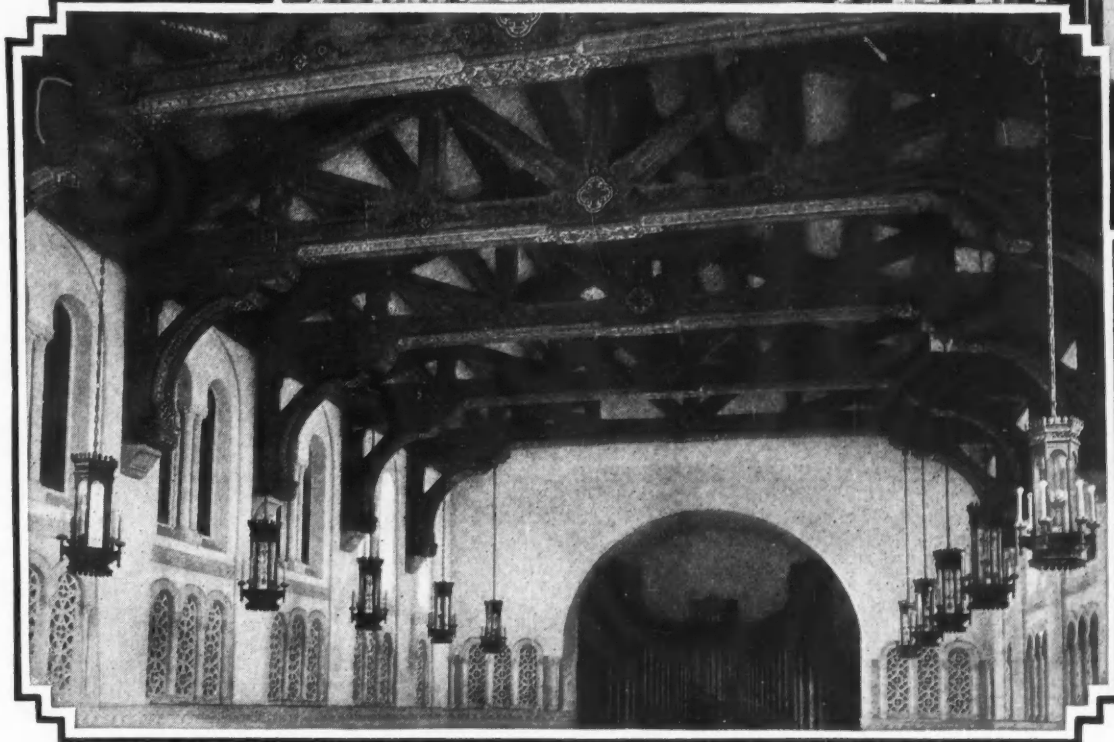
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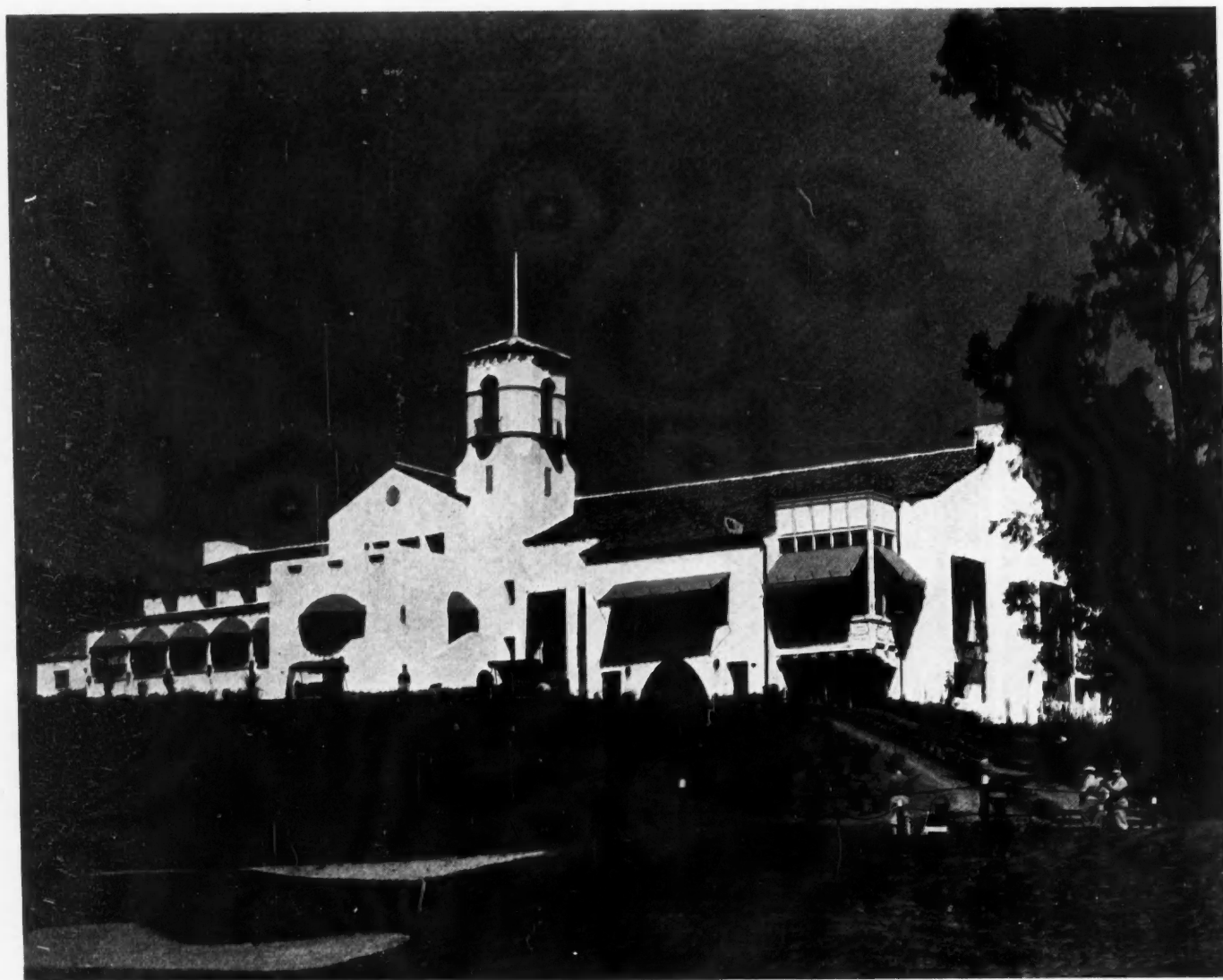
The Deauville Beach Club at Santa Monica, California, is famed for its unique interior design and decoration. Here painted reinforced concrete beams play an important part in a well conceived scheme.

In the auditorium of the Wilshire Boulevard Christian Church at Los Angeles, reinforced concrete trusses are simply colored and stencilled to impart additional beauty and dignity to an imposing interior.

beauty of design. Important structural economies are achieved. Complete fire safety is assured.

These possibilities have challenged the interest of those charged with the financing and planning of buildings for clubs, libraries, theatres, hotels, churches, and public edifices. An invitation is extended to directors, trustees, building committees, and their architects, to request further information.

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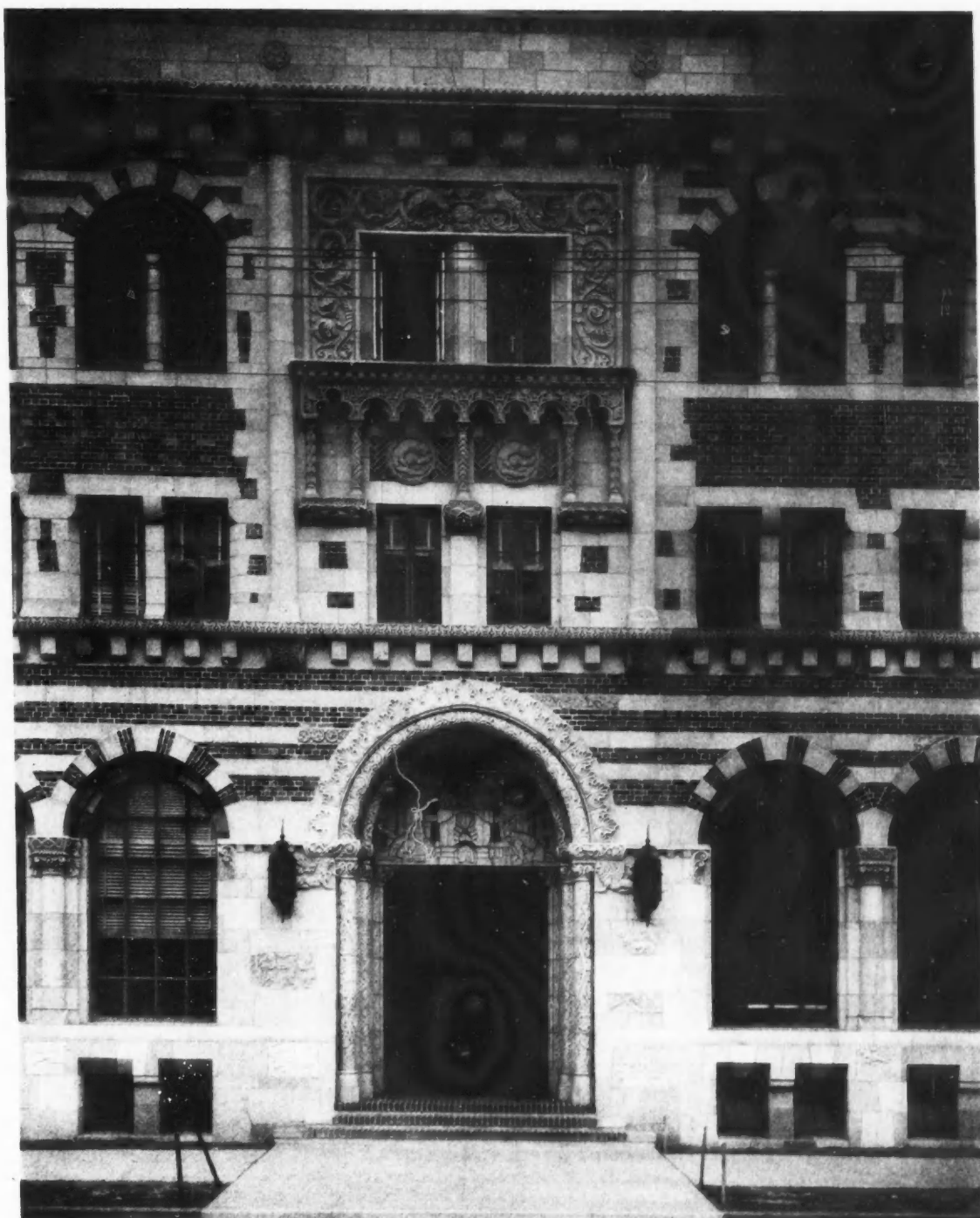
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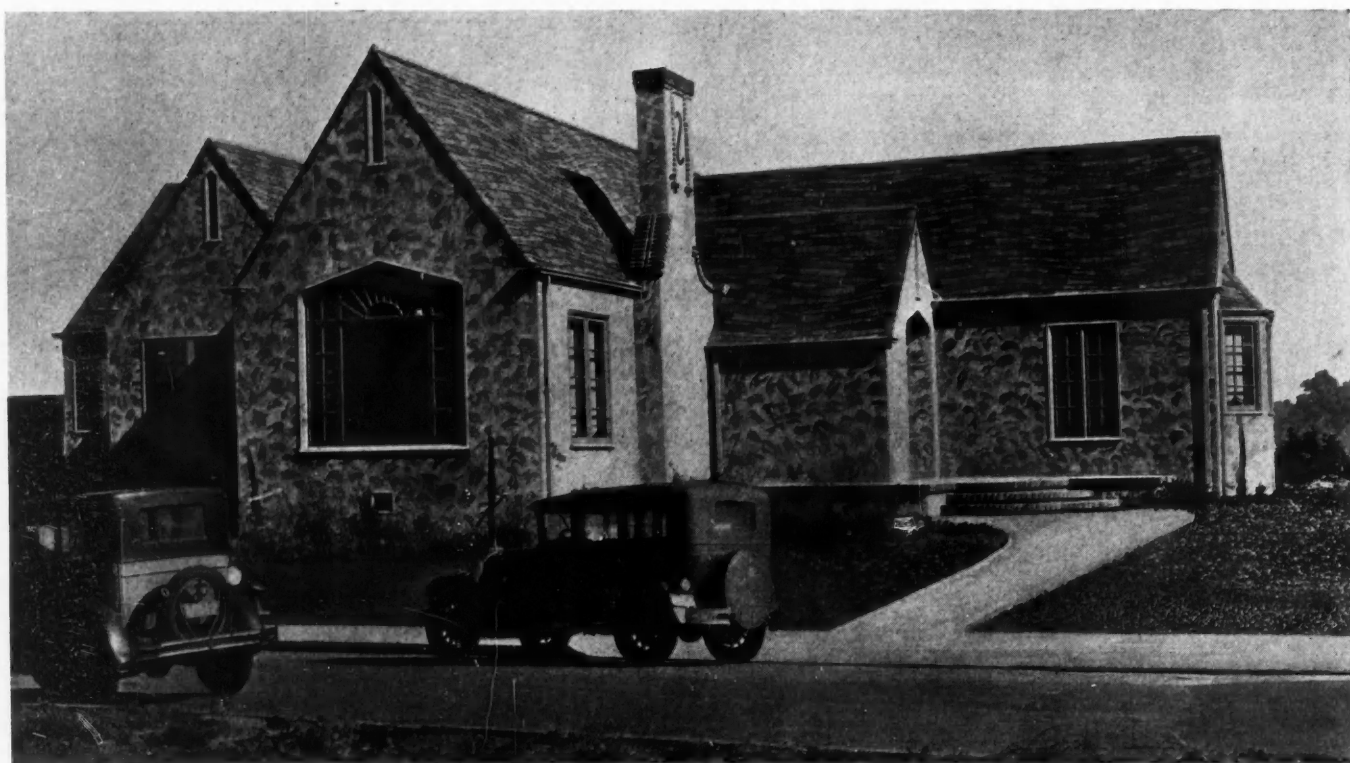
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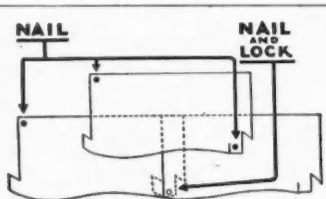
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OUT of California itself has come at last an original garden idea that is founded on usefulness and beauty.

When the old adobe house of the de la Guerra's was being restored and made again the center of activities in Santa Barbara, Robert L. Lewis, whose imported terra cotta flower pots, Spanish oil jars, East Indian Drugget Rugs and Belgian braided porch rugs have made the Paseo de la Guerra a delightful haunt of home furnishers, discovered that the huge rafters of the adobe were tied with rawhide still strong and unresisting after its one hundred and seventy five years of usefulness.

Thus began the making of California garden furniture that will not break down in this climate. Built along simple lines that are worthy a place with California's beautiful architecture, these patio tables, chairs, stools and reclining chairs are made to last a lifetime. Hand laced with rawhide, that has been dried in the sun to make it durable, and then spar-varnished to keep out water, these comfortable springy seats are built into iron frames that have been sprayed with rust resisting lacquer in black or colors. Here is, indeed, a new Californian enterprise. It has led Mr. Lewis to investigate further the field he has opened to architects and Californians in general in adaptation of early Californian ideas to present needs.

Owing to the popular demand for special pieces by artists, architects and lovers of old world furnishings, Mr. Lewis has established across from the Lobera Theatre an iron shop where experienced workers in iron are making comfortable iron furniture, flower pot holders and fire place equipment according to the customer's demands, and brackets, grill work for windows after the California architects' carefully drawn designs.

IF the cool grayish blackness of English lead stimulates a remembrance of box hedges and velvet lawns, with the trickle of a pool falling on the ears, you should see a group of the "Four Seasons" at Cannell & Chaffin, Inc. Their naive quaintness of pose and feature is amusing; one sees them placed at each corner

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of a pool in the centre of a garden. These importers also have a number of single figures and pairs of figures for wall fountains of the same fascinating metal or for contrast against a brick or stone background.

HAND-TOOLING is a fine art. In Florence there still remain a few masters of this beautiful work who are faithful to the old traditions. Each piece of leather is carefully chosen, rounded into form and painstakingly incised with the tiniest of tools in genuine gold leaf. When an album, picture frame or box of this kind is finished the artist looks at it with pride. He guarantees that it will last for a lifetime and that the leather will mellow and grow beautiful with age. He sighs when he thinks of the inferior leather, careless workmanship and inartistic tooling contributed to the tourist trade by men who have no love for their art. Long buying experience in Italy has enabled Eleanor and Hollingsworth Beach of Pasadena to secure only worthy examples of Florentine hand-tooling.

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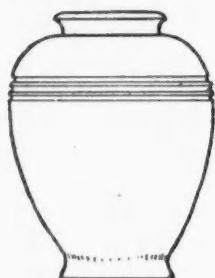
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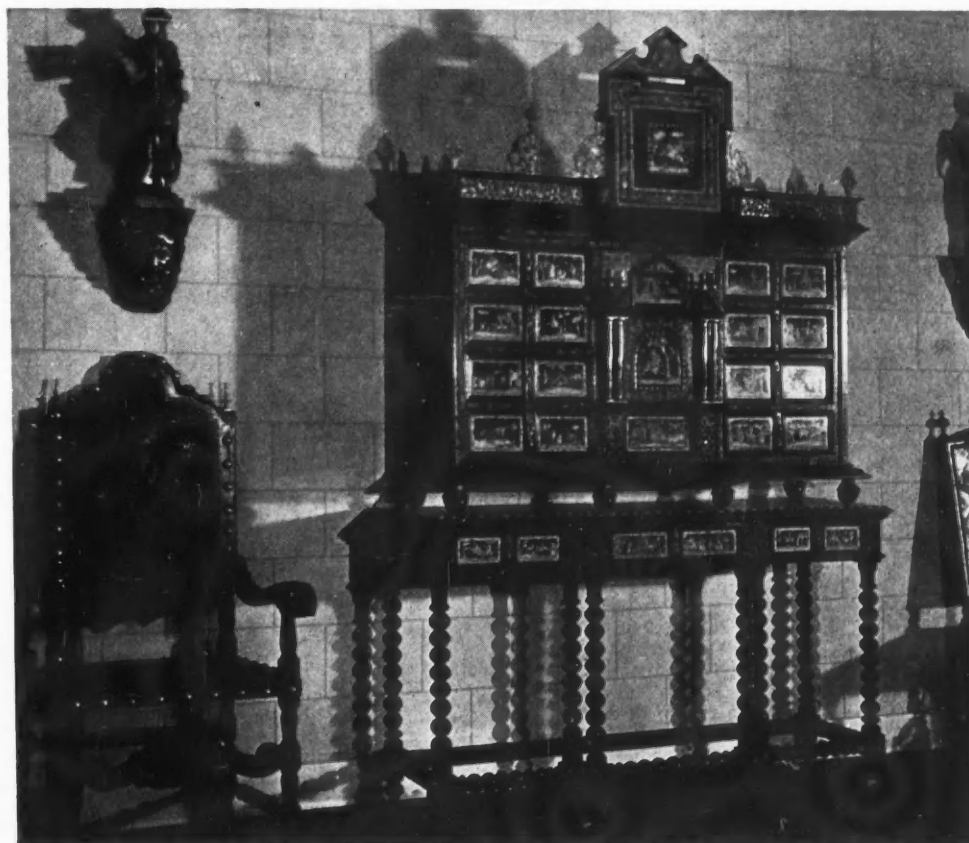
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THE CALENDAR

Music & Art & Clubs & Sports & Announcements

ANNOUNCEMENTS

DIAMOND JUBILEE, which is California's seventy-fifth annual state fair combined with the Western States Exposition, is held at Sacramento, California, August 31 to September 9. The aircraft show is a feature of the Diamond Jubilee, fully equipped planes of various sizes and designs are exhibited.

TOURNAMENT OF LIGHTS, which is always a beautiful summer celebration, is held at Newport Bay and Balboa, California, August 3.

OLD SPANISH DAYS, as the annual fiesta at Santa Barbara, California, is so picturesquely termed, is a return in every sense to a fiesta of the days of memory. Both visitors and residents wear the costumes of Spanish Colonial times, while unbounded hospitality is extended. The days are filled with entertainment and the nights with music and dancing. An interesting event this year will be the duplication of the arrival of the first railway train in Santa Barbara, two of the first locomotives used in California will be employed in the pageant. Old coaches will be attached to the trains and pioneer residents, in the costumes of the day, will be passengers. Charles E. Pressley is the director of the fiesta, and the dates are August 15-16-17.

SERRA PILGRIMAGE AND PAGEANT, the fiesta of the Monterey Peninsula, California, is celebrated from August 15 to 18. Included in the program is the pageant-drama of Father Junipero Serra, founder of the California Missions; the "Parade of the Three Occupations," commemorating the historic regimes, Spanish, Mexican, and American; costume balls, street dances, barbecues, feats of horsemanship, and followed on Sunday by the pilgrimage over the trail of the Padres to Old Carmel Mission, with the impressive "Roll Call of the Missions."

SANTA BARBARA COUNTY FAIR opens at Santa Maria, California, August 6 and extends through August 10.

MARIN COUNTY FAIR, held at Novato, California, announces the dates as August 9 through 11.

LASSEN COUNTY FAIR is scheduled at Susanville, California, for two days, August 10 and 11.

SANTA MARIA VALLEY FAIR, to be held at Santa Maria, California, is announced for August 13 through 17.

SAN JOAQUIN VALLEY COUNTY FAIR, an interesting event of many entries, is held at Stockton, California, August 19-25.

HILMAR COUNTY FAIR, Hilmar, California, is announced for two days, August 21 and 22.

DOWNEY FAIR, held at Downey, California, is assigned three days the last of the month, August 29-30-31.

DAHLIA AND GLADIOLI SHOW at San Francisco promises to be even more beautiful than in the past, and is scheduled to open August 29, closing August 31.

FALL FLOWER SHOW is held for two days at Napa, California, August 31 and September 1.

HOLLYWOOD MIDSUMMER JUBILEE is the title of the entertainment to be given in the Hollywood Bowl, Los Angeles, California, August 7, for the benefit of the Sanatorium at Duarte, California, and sponsored by the motion picture industry. The entertainment will combine the talents of the stage, the studios, and vaudeville ranks.

HOLLYWOOD BOWL ASSOCIATION sponsors the presentation of opera in concertized form in the Bowl, Hollywood, California, this summer. In this connection Michel Fokine, dancer and ballet master, assisted by his wife, Mme. Vera Fokine, have arranged the ballet and trained the dancers for the opera "Tannhauser," August 16. A program of Divertissements is also arranged by these artists for August 9.

ORANGE COUNTY FAIR, announced as the thirteenth annual, is held at Santa Ana, California, August 28 to September 2, inclusive. A featured entertainment is the horse show staged by El Rodeo Riding Club.

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SANTA MONICA BAY DAHLIA SHOW is held at the Santa Monica Bay Woman's Club, Santa Monica, California, August 28 and 29. This is the fifth annual show.

AMERICAN INSTITUTE OF STEEL CONSTRUCTION, Inc., offered a national award for the most artistic bridge constructed of steel. The contest closes August 31, and the award will be announced in November at the annual convention of the Institute.

DRAMA LEAGUE, Pasadena Center, continues the community dances at Tournament Park, Pasadena, California, each Friday night during the summer. The dances are staged on the tennis courts, begin at eight and continue to eleven. Music is furnished by an eight-piece orchestra, directed by Edwin A. Taylor. Each and every dance is chaperoned by a representative group of men and women, and Mrs. John P. Buwalda is the general chairman.

PASADENA COMMUNITY PLAYHOUSE ASSOCIATION, Pasadena, California, through the governing board, elected the following officers: James H. Howard, president; Clinton Churchill Clark, first vice-president; Mrs. L. H. Turner, second vice-president; George K. Hooper, secretary; Guy R. McComb, treasurer. The other remaining members of the board of governors are: Mrs. George Ellery Hale, Miss Averie Allen, Alexander Davidson, Charles D. Snyder, Arthur W. Byrne, and Franklin Thomas.

BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, California Federation, hold the annual convention at the Hotel Huntington, Pasadena, California, September 5-6-7. Miss Ada Margaret Brayton of Pasadena is state president of the organization.

THE PILGRIMAGE PLAY opened the tenth season last month in the Pilgrimage Theater, Hollywood, California. The play is devoted solely to the presentation of the life of Christ, in twelve episodes, and was originally transcribed and produced by Christine Wetherill Stevenson. Ian Maclaren has portrayed the part of the Christ for the past three years and will be seen in the interpretation this year. The cast includes about a hundred and twenty-five people, with approximately eighty-four speaking parts.

PUBLIC LIBRARY of Arcadia, California, is now under construction. It is designed by Marston and Maybury, Architects, and is a Spanish type structure, one story, with an arcaded patio, which will enclose a garden at the rear of the building.

SIERRA CLUB MEMBERS both from San Francisco and Los Angeles, California, are on the annual outing and hike to August 8. This is the twenty-eighth annual club hike. The members met at Huntington Lake in the High Sierras last month, and spend the interim to the eighth in exploration of the various mountains, streams and valleys to the site of the club property at the soda springs in Tuolumne Meadows, the site of the end of the trail. The hike combines pleasure with the purpose of surveying trails and studying a program of conservation.

PI BETA PHI, oldest national sorority for women in the United States, at the convention held in Pasadena, California, at the Huntington Hotel, last month, elected Miss Amy Burnham Onken as grand president. Membership in the fraternity includes 20,000 active and alumnae co-eds and graduates.

THOMAS J. HARPER, young architect of Laguna Beach, in company with thirty-six American architects, is making a study of European architecture, the itinerary including England, France, Spain, Italy, and Germany.

BUSINESS AND PROFESSIONAL WOMEN'S CLUB of Santa Barbara, California, hold a series of outdoor entertainments during the summer in lieu of the regular dinner meetings held at other seasons.

LATONANS, INC., Los Angeles Branch, is a personal service organization for women engaged in professional, executive, secretarial, stenographic, accounting and office clerical positions. The many advantages include a "Town House" at 733 South Broadway, Los Angeles, where members may rest, read and write in a comfortable lounge, a dining room is maintained and good lunch served at a very moderate price. Special membership dinners are served in the evening to members and their guests at a reasonable rate.

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Editor's Note Book

THE Estado of Santa Barbara, or "State Street" as the main business thoroughfare has been known during "Gringo" times, has become, during the late renaissance of Spanish art a veritable exhibition of California architecture. Here the Community Draughting Room began its restoration of the city in modern, quake-proof buildings on the sites of fallen gringo shacks, and here may now be seen examples of the work of California's best architects both from north and south. Inside these charming structures, California has begun her presentation of the allied arts. The handsome bank building built for the County National Bank of Santa Barbara by Myron Hunt, Architect, was the first to decorate its inner walls with the work of California artists. In its Directors' room may always be found work by the local masters; and on the east wall opposite the main entrance the beginning of Santa Barbara's history is pictured in glowing color by Dan Sayre Grosbeck whose glorious murals in the new Santa Barbara County Court House will be shown to the public on its Dedication Day, August 14th, 1929. The color plates on our cover this month were taken from the original with difficulty and represent only a central portion of the picture. The color has been twice translated, first by autochrome and then by the engraver. We are indebted to W. LeRuy Brown for the use of his plates. Losing as it does by both these processes the print gives but a suggestion of Grosbeck's brilliant palette. The thousands of tourists and motorists who attend the Fiesta this month will find a greater satisfaction in seeing the originals both in the Bank and in the Court house.

The Landing of Juan Rodriguez Cabrillo in 1542 is the title of the painting. The artist is a Californian by birth and by virtue of his skill in presenting California on canvass.

STATEMENTS are sometimes made which are literally truthful and which, nevertheless, can easily be interpreted as mis-statements of facts. Such a statement was made in an advertisement in the July "California Arts & Architecture," in regard to the painting done on the Palace of the Legion of Honor in San Francisco. Referring only to the normal amount of painting required on such a building, the statement was construed by some readers to mean that all surfaces—stucco, bronze, and so on—were painted for protection from the ocean's fog and spray. Such, of course, was not the case. In justice to the

good faith of the advertiser and to our own sense of responsibility for all contents of our journal, we desire to correct any misunderstanding.

IN THE report of the Honor Award Jury appearing in the July issue of "California Arts & Architecture," the name of Willis Polk & Company, architects for the California Golf Club House, was omitted in the list of awards.

THIS marks the seventh issue of California Arts and Architecture. It seems but yesterday that we announced consolidation of the two magazines Pacific Coast Architect and California Southland. When you are happy in your work time passes quickly. We promised a high standard of editorial material and feel content that our standard has been maintained for each month we receive letters from our subscribers remarking that each issue is better than the last. This is indeed a compliment and we want to share with you comments from some of our subscribers.

"I am glad of the opportunity to tell you that we consider California Arts and Architecture one of the most interesting magazines published on the Coast."

"California Arts and Architecture is presented in exceptionally good taste from cover to cover. Even the advertising pages are in keeping with the text and illustrations and the whole is to be highly commended. To have presented such a pleasurable addition to our libraries has been worth the effort, and I wish you continued success."

"May I congratulate you on the new form of your magazine. It is now, without a doubt, the finest magazine on the Coast."

IN THIS issue Emerson Knight, landscape architect of San Francisco, describes "Trails in California State Parks." No doubt this article will influence many of our readers to venture forth and dis-

cover for themselves the restful trails and paths in our State Parks. The home of Mr. J. E. Buchanan received the award from the jury of architects for the best residence completed during 1928 in Palos Verdes Estates, California.

George Washington Smith's architectural originality is shown in the residence of Mr. John Magee at Pebble Beach.

Mr. Hunter D. Scott, architect of Phoenix, has written an article on "American-Indian Architecture" which is illustrated with buildings designed in this style of architecture.

The Richfield Oil Company in its service stations erected in conjunction with its aviation beacons is pointing the way in beauty as well as utility in their design.

Mr. Reginald Poland, Director of the Fine Arts Gallery at San Diego, gives a review of the American Sculpture Exhibition at San Francisco. This exhibition originally planned to close November first will continue until the first of the year. Over 510,000 visitors attended the exhibition in the first two months. This record-breaking attendance indicates the accomplishment of the chief purposes of the Sculpture Exhibition as stated in advance by the National Sculpture Society, which assembled it and is its sponsor. These purposes are, "to encourage the American artist and to educate further in artistic standards the American public."

For the September issue we have a most interesting program of material. Mr. Mark Daniel's home on the California Riviera at Santa Monica; the residences of Mr. J. R. Beardwall and Mr. Carl Simpson designed by Architects Masten and Hurd; small houses designed by Architect Donald McMurray and Architect Angus F. McSweeney and the MacDonald Apartments in Pasadena by Architect Robert H. Ainsworth are the important architectural features for this month. A most interesting article on "Spanish Doorways and Facades" with illustrations and the usual fine photographs of California gardens will also appear. The regular features of Drama, Music, Film, Book Reviews, Sculpture, Paintings and Sport will round out a diversified editorial content.

"California Arts and Architecture is having a phenomenal growth and we are appreciative of the enthusiasm our readers have shown. We are sincere in the belief that California Arts and Architecture is the finest quality magazine in Western America. We hope that our readers will tell their friends about us and help us to continue breaking records in increasing circulation.



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VOLUME XXXVI

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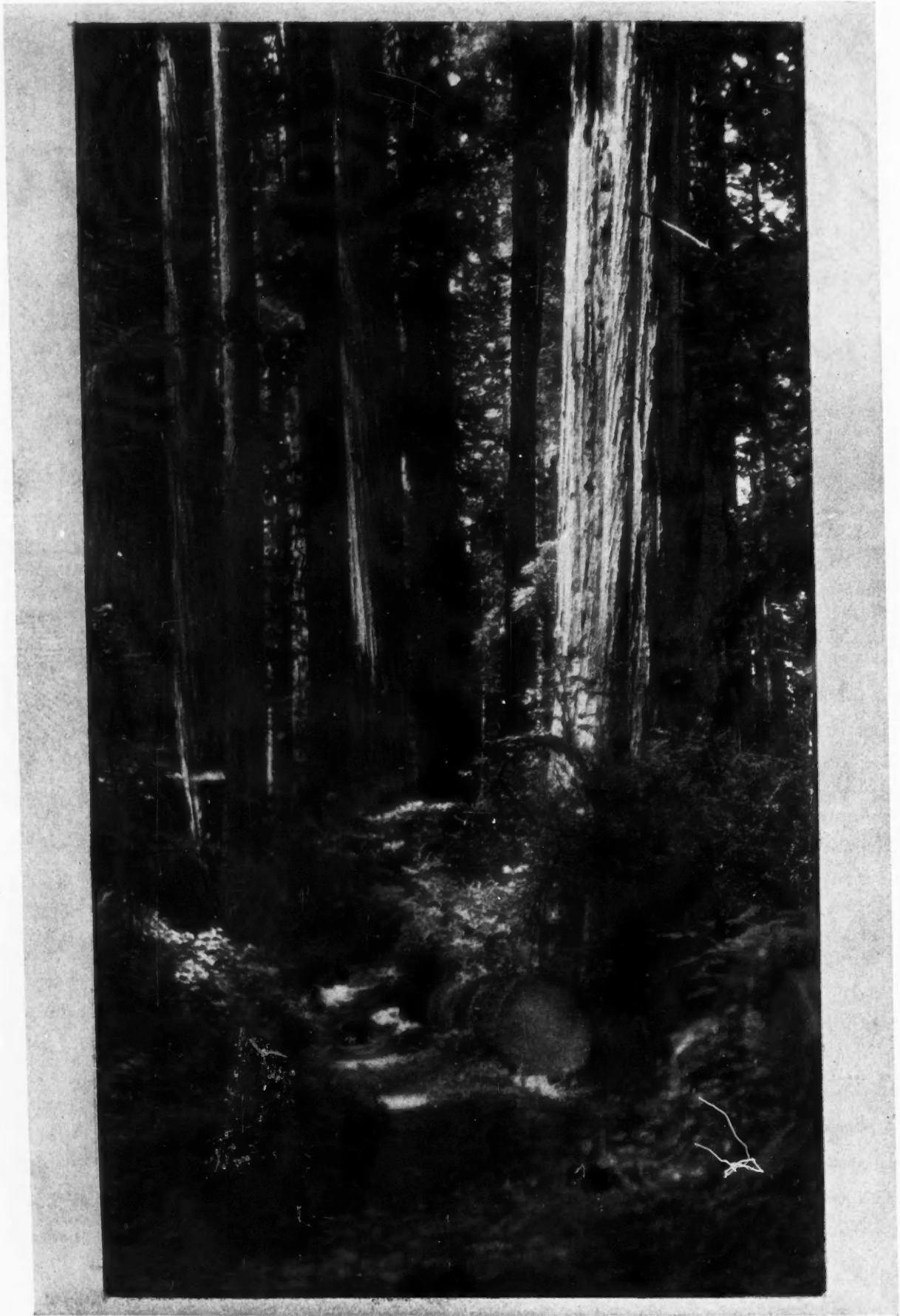
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Forest Trail in The Henry Solon Graves Grove

Del Norte County, California

(Designed for the Donor, Mr. George Frederick Schwarz, by Emerson Knight)



*Trail to Mountain
Theatre on Mt. Tam-
pais, Marin County*

TRAILS IN STATE PARKS

They must be planned as thoroughly as any architectural design

By EMERSON KNIGHT, *Landscape Architect*

IT IS important to design trails of a practical nature, for the safest and quickest passage from one point to another, for purposes of connecting camp or ranger sites, or for fire protection and patrol. There is another field of design, besides this practical one, which may frequently be linked or blended with it in close association. It is that of trails conceived primarily for leisurely enjoyment, where the climber, by means of easy gradients, may loaf and invite his soul, may contemplate Nature in comfort, free from physical strain, and indulge in receptive moods, wherein Nature will flow into his spirit with true building power. Such trails are basically aesthetic in their conception. They must be planned as thoroughly as any architectural design, to unfold in sequence a series of connected vistas or impressinos, like a slow moving drama, making for unity, and also expressing variety, fitness or propriety and character. When the logical choice of location is married to a happy and spontaneous unification of its parts, the trail should awaken in the climber, a strong sense of quiet invitation.

We have at heart the preservation of Nature's wilder aspects and beauties for the use of the people in state park form. We experience constant inspiration and renewal when close to the hills and mountains, the forests and the sea. The hills won my reverence from the hours of my earliest recollection. Moving westward to California, the hills of Los Angeles were explored, the Cahuenga and Verdugo Mountains, then the Sierra Madres and the San Bernardino, of the San Gabriel Forest Reserve. Many

times I have footed their trails alone, even at night. Acquaintance was gained with the trails of the Santa Inez Mountains, those of Monterey, and the coast ranges of central California. Finally came the spell of the Sierras in the Yosemite and Tahoe regions. While cherishing the company of those who feel hushed at times in Nature's presence, it is possible to be so at one with the mountains, lakes and forests, that we can never feel any sense of loneliness when alone with Nature. John Muir, through his life and profound yet joyous understanding of the laws and beauty of Nature, expresses for us our loftiest dreams of such a kinship.

When in Europe I was moved by the historic significance of old byways, lanes and trails of Italy, of the Italian-Swiss lake country, and of Germany, where much of the way between Frankfurt and Cologne was travelled afoot. In the well kept forests there, it was not unusual to

see whole classes of boys and girls walking through the woods with their masters, being instructed in nature lore, and very often singing together, which has left a very happy memory. In England, while walking through the south counties, one finds the Old Pilgrims' trail, leading toward Canterbury Cathedral very inviting, because of the intimate bloom and bird life along the hedgerows and the sense of security because so removed from the noise, dust and danger of any motor travelled highway. Often, between villages, wind old bridle paths, which, as they rise and fall, reveal the friendly spires and roofs of the quiet towns. Between Winchester and Salisbury, the course of the Old Roman road, left in its ancient state, offers protection from vehicular travel, along its rigidly straight lines. On the Isle of Wight, the paths skirting the high cliffs along the south coast are alluring. The banks of the Thames and other streams

through the countryside are fascinatingly footpathed. All this reminds us that for the safety of our people who walk, either of necessity or for pleasure, we should find and provide safe paths for them to travel afoot, apart from our speedways and main arteries of heavy traffic.

A few years ago, I was called into the service of the Save-the-Redwoods League and slowly developed an intimate acquaintance with trails through the redwood regions of Humboldt and Del Norte Counties. During years of professional growth and practice in landscape architecture, one could not enjoy a higher privilege than to be identified with work so broad and ennobling.



Pepperwood Grove—Project No. 1 of "Save the Redwoods League"



Trail in Bohemian Grove, Sonoma County

One of the most interesting problems in trail design thus far offered for my solution came through the League and Mr. George Frederick Schwarz, donor of the Graves Grove, in Del Norte County. This magnificent grove of redwoods, dedicated to Col. Henry Solon Graves, former Chief Forester of the United States, is situated about eleven miles south of Crescent City. The park property extends upward from the rugged ocean front to a boundary above the Redwood Highway, whose course winds through the grove at an elevation of from 800 to 900 feet. When undertaking the problem of laying out a new graded trail down through this dense growth and primeval forest, I found that the only trail then existing from the highway to the sea followed down a precipitous ridge, with the stiffest kind of grade, which, while suitable enough for emergency purposes, was a most hard climb. This trail being then heavily overgrown with brush, men were set at work clearing the course, while for almost a week I broke my way through the nearly impassable ferns and giant undergrowth, in order to study the topography as intensively as possible, and gradually visualize the ideal course for the trail. The ridge down which this new trail starts, lies to the north of the monument on the highway and first penetrates one of the noblest stands of redwoods in the park, together with a series of great basins of sword ferns and rhododendrons. It was the wish of Mr. Schwarz that the trail be kept as quiet and unobtrusive as possible, adhering to

Nature's undisturbed mood, and that in its course from the highway to the sea, it should embody some of the most interesting features of the forested park, in a unified manner. Before the trail descends below the area of the great sequoias, there is a point, just before a change in direction, where there is revealed the first distant view of the ocean, framed by the trunks and foliage of the trees. This is perhaps the first distinctly dramatic note in the trail composition. At such a vantage point, a simple, earth-formed seat or mossy log might tempt the traveller to linger in repose, and discover unhurriedly the intimate beauty of the forest close at hand, and the far ocean vista. There is a transition region between the redwood forest and the ocean, wherein the most striking features of the course are groups of very fine alders, moss covered maples of great size, and tideland spruce in single specimens or group formation. Through this less forested country there is much underbrush and berry growth, and framed by these tree groups are newer and nearer glimpses of the rock strewn coast. The finest view of the sea, which makes for the climax of the course, is at a point where the new trail merges with the old, only for a moment, sharply reversing its direction, where, under some tideland spruce a thrilling and superb view of the ocean is commanded, while the boom of the surf can be clearly heard. Finally the trail reaches the bed of Damnation Creek and follows down its dense, brushclad banks for over a thousand feet to the rocky gorge which provides an outlet to the sea. The prospect along the ocean front from the beach terminus of this trail I believe to be one of the most virile, masculine, and magnificently dramatic in all California. This trail was not designed for use by animals, but for human beings taking their enjoyment in leisurely fashion only. Some of the grades are less than ten per cent, and



Trail in Bohemian Grove, Sonoma County

the whole course as surveyed, from the highway to the ocean, is about two and a quarter miles in length.

In the days before the wagon roads through this rugged, northcoast country, the passage along the Eel River region toward Eureka, and onward to Crescent City, was made over what is now known as the Old Eureka Pack Trail. This course is now almost forgotten, neglected and overgrown, even though it is historically important. In Del Norte County its route lay through what is now the Graves Grove, and other property recently acquired for preservation by Mr. Knapp. This general territory last mentioned is included in the proposed Del Norte Coast Redwood Park, known as Project III by the Save-the-Redwoods League. Before it is too late, the aid of pioneers still living, who know the original course of the Eureka Pack Trail, should be sought for the purpose of clearing and re-establishing it.

Assuredly this relic of early California history should be fittingly perpetuated and maintained, even as we have already preserved and emphasized El Camino Real.

In the Prairie Creek region, north of Orick, in Humboldt County, which includes a great redwood forest area proposed as a new state park, and known as Project II by the Save-the-Redwoods League, the new Redwood Highway, now being completed, follows a more direct and much swifter course than the Old County Road. It was felt to be desirable to preserve as far as possible the remaining units of charming old winding

(Continued on page 74)



Trail up Mt. Tamalpais, Marin County, California

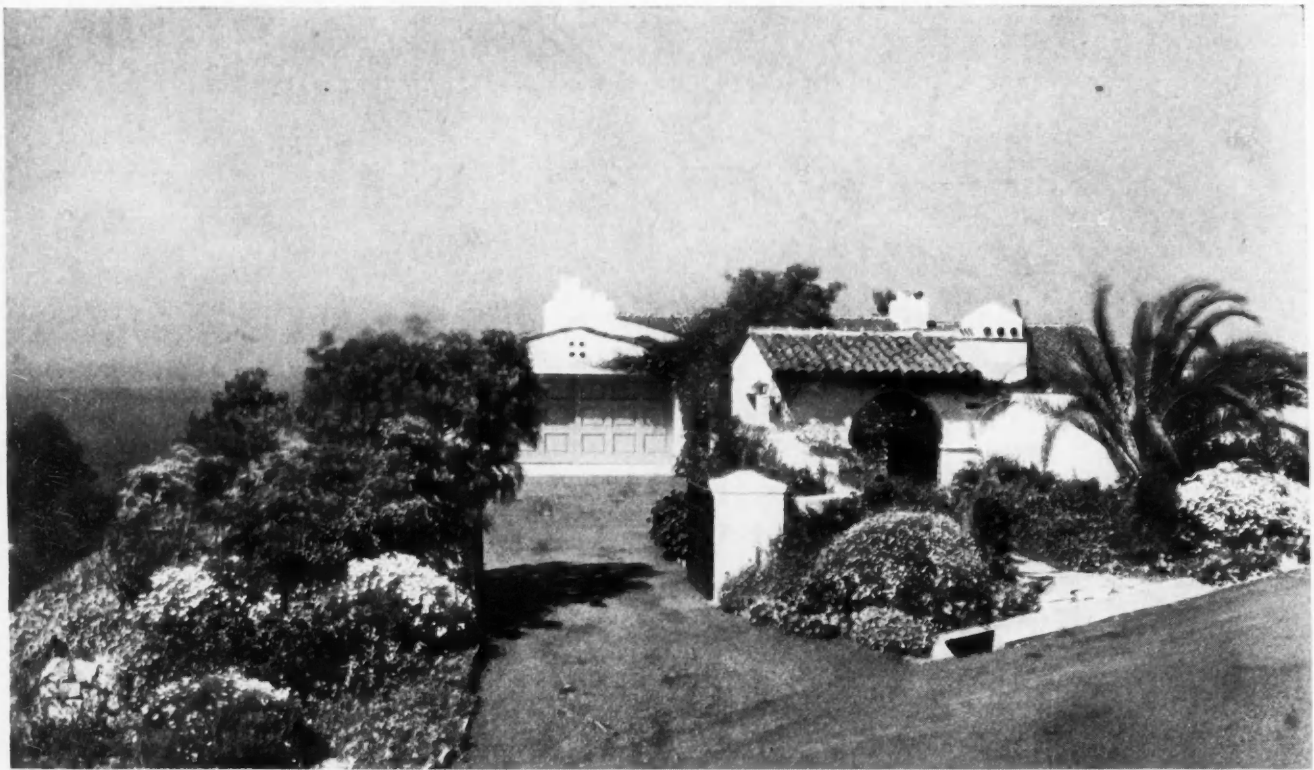


The street curves around Mr. Buchanan's lot, enable the driveway approach to come at the upper end and leave the sea view front free for garden terraces. A glimpse of Redondo Beach through a living room window is given at the right.

The home of Mr. J. E. Buchanan received the award from the jury of architects for the best residence completed during 1928 in Palos Verdes Estates, California. Its site is a happy one, overlooking the great sweep of Santa Monica Bay. Kirkland Cutter was the architect.

✓





The main entrance to Mr. J. E. Buchanan's residence at Palos Verdes is through a covered arch into a patio; the garage is adjacent, continuing the ell of the house. Kirkland Cutter, Architect





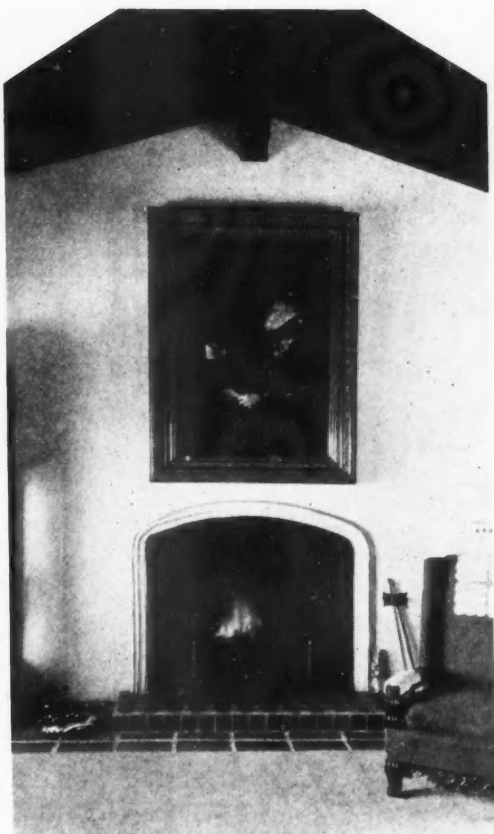
The wrought iron gate stands open, giving an inviting vista through the vine-bowered patio, over irregular wide flagstones, to the entrance door; Mr. J. E. Buchanan's home at Palos Verdes, designed by Kirkland Cutter.



It may be seen that Mr. Buchanan's patio is divided into an outer court, an expanse of green lawn bordered by vine-clad walls, and an inner court paved with stone, enriched by flower beds, fountains, niches for statuary

Above—looking from the entrance hall, across the tiled verandah, toward the grilled door to the outer patio. At the right—a reverse view. The residence of Mr. J. E. Buchanan, Palos Verdes Estates, Kirkland Cutter, architect

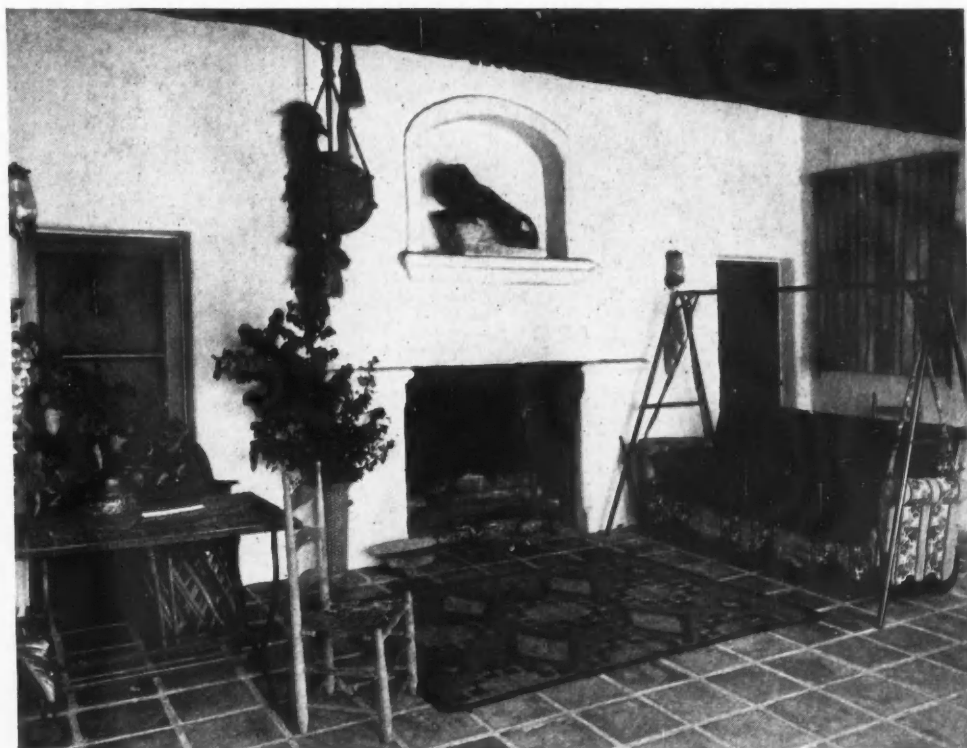




A heavy, plain moulding with elliptical head (echoing the shape of the ceiling) frames the living room fireplace; with the fine old painting over, it is in good scale with the room



The living room in Mr. Buchanan's home at Palos Verdes Estates is large and treated simply; the wooden roof trusses and ceiling are extremely sturdy and the furniture, for the most part, is in proportion. The windows are large to frame adequately the great panorama of ocean and shore to which they open. One realizes that the house was designed by its architect, Kirkland Cutter, especially to fit its environment.



At the left—the fireplace alcove in the living room patio; above, the quaint tile-adorned study fireplace



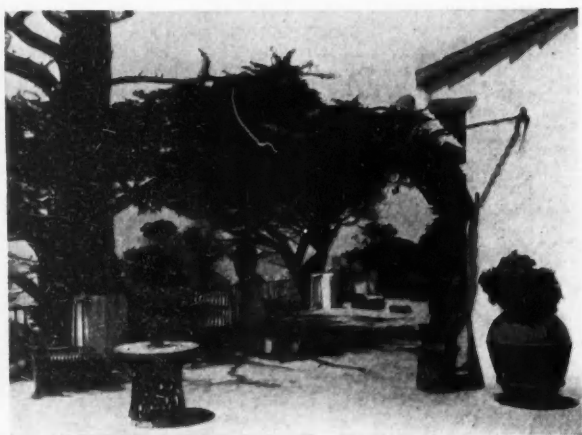
An iron gate opens to the beach from the tiled terrace of Mr. John Magee's residence at Pebble Beach

A S P A N I S H T E R R A C E B Y T H E S E A



The terrace gate and the flying stairway to the main story are characteristic of Mr. George Washington Smith's architectural originality

A T P I C T U R E S Q U E P E B B L E B E A C H



Designed by George Washington Smith, architect, for the late Mrs. Arthur Rose Vincent, the "Villa Rose" at Pebble Beach has become the property of Mr. John Magee, of New York. Glimpses of the lower terrace, overlooking Monterey Bay, are shown, and corners of the large enclosed patio on the level of the main story above





The views of the living room of Mr. John Magee's home at Pebble Beach, shown above, and the dining room, at the left, show varied treatments of tiled floor, wooden ceiling, stucco walls, which are found throughout the house

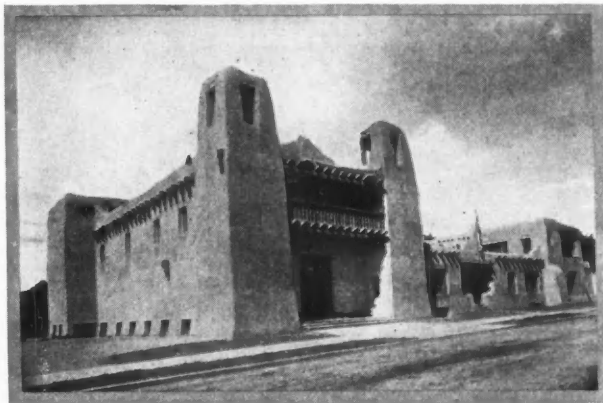


Above is an interesting bit of the stair hall, looking out to the covered galleries which run completely around the patio in the first story and on three sides above. One of the bedrooms, shown at the left, is colorful, comfortable, consistent in its decorative treatment. George Washington Smith, architect



Even in these colorless illustrations, a vivid impression of color can be received; persimmon-colored tile, white plaster, gray-brown wood; silky rugs in rich, mellow tones; tapestries and brocades; damask covers; the glittering reflections of mirrors; these rooms have an irresistible appeal. Villa of Mr. John Magee, Pebble Beach; George Washington Smith, architect





The New Mexico Museum at Santa Fe; Rapp, Rapp and Hendrickson, architects. This, as well as the New Mexico Building at the San Diego Exposition, was modeled after the San Felipe Mission, shown on Page 32

AMERICAN-INDIAN ARCHITECTURE

California's Contribution to a New Style of Architecture

By HUNTER D. SCOTT, *Architect*

MANY influences have contributed to the distinguishing characteristics of the architecture now developing throughout the Southwest in the area that was once subjected to Spanish colonization. Besides the Mayan, Aztec and Pueblo influences of the American aborigines, we have the Mexican, and more remotely still the Spanish, Moorish, Egyptian, or who could say how much further back? The very word "adobe" can be traced back to an Egyptian hieroglyph meaning "brick." From this hieroglyph was derived the Arabic word "at-tob," and from this came the Spanish "adobar," meaning "to daub," or "to plaster." From Spain the word was carried to Mexico, and was adapted in the United States from that country.

Likewise, in reviewing the architecture where there is a similarity of climate,

geology, and geographical conditions we find a corresponding similarity in the architecture—Egypt, Morocco, Spain, Mexico, and the American Southwest—a low, plain architecture peculiarly adaptable to the bright sunlight of these arid regions.

And, although the architecture now developing in the area of Spanish colonization may show many similar characteristics and distinguishing features, it must not be assumed that it is without variation.

The type of architecture that resulted from the Spanish conquest of the Pueblo region of the Southwest was entirely different from that in Florida, California, and other Spanish colonies.

When the Spanish Conquistadores, ac-

President Hoover's residence on the Campus of Stanford University; Birge M. Clark, architect

companied by Franciscan priests, arrived from Mexico to that part of the American Southwest inhabited by the Pueblo Indians, they found already established here a pretentious native architecture, developed by these American aborigines.

The Pueblo Indians were of a sedentary habit, depending to a large extent upon their fields and gardens for a livelihood. At the same time there were numerous surrounding tribes of a predatory, warlike nature, such as the Navajos and Apaches. These warlike tribes would often swoop down upon their more docile relations, bent on pillage, murder, and destruction. In order to protect themselves against these onslaughts, the Pueblo tribes were compelled as a matter of self-preservation to band themselves together for defense. In constructing their habitations this thought was paramount. In many cases a site that



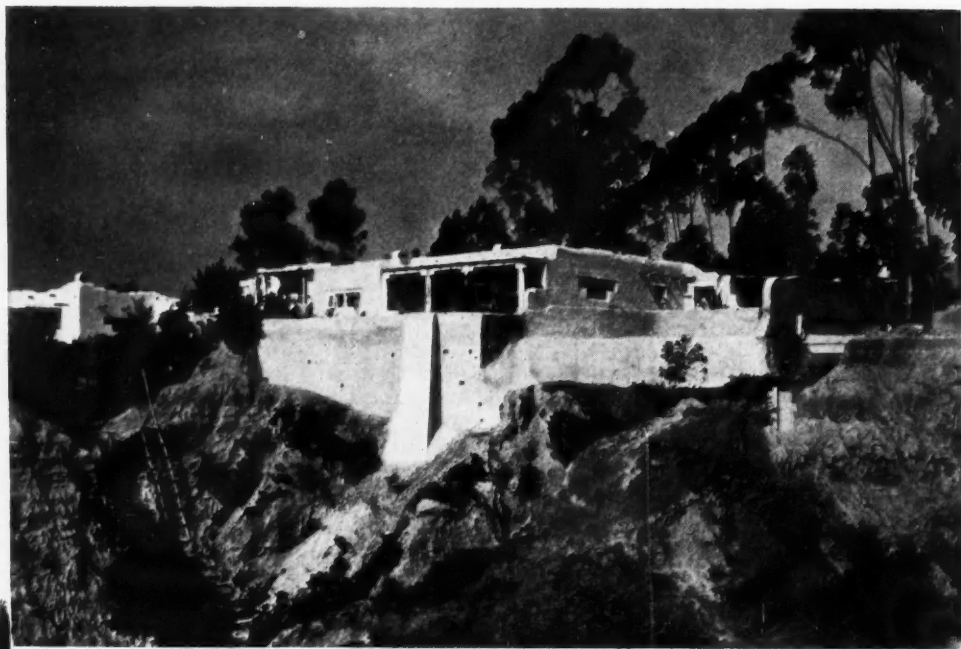
would be difficult to attack was selected, and from which any approaching band of Indians would be visible for many miles upon the plain below, such as a bare, rocky mesa or promontory.

These primary defense motives, together with the influence of an arid climate, the brilliant sunlight, and the nature and supply of available building materials, have combined to determine the evolution and distinguishing characteristics of pueblo architecture.

This typical architecture was composed of groups of terraced structures, some of many rooms and several stories high, which often enclosed one or more courts in which dances and other ceremonies were performed. Due to the fact that roofing timber was exceedingly scarce in this land of little timber, the rooms in prehistoric times were necessarily small—hardly more than box-like cells, averaging about six feet wide, eight or ten feet long, and six or eight feet high.

Ordinarily, there were neither doors nor windows on the ground-floor level, whence descent was made through a hatchway. The tiers of rooms above the first were set back in a recessed fashion, the roofs of the lower rooms forming a sort of front yard for the rooms next above until there resulted a castle-like fortress of delightful irregularity of line and mass; of deep shadowed recesses; and of infinite variation.

In the colonization of the new territory the Spanish soldiers and priests worked hand in hand, and while the Franciscan priests directed



Residence of Mrs. B. Baker, La Mesa, Santa Barbara. Another view shown at the bottom of the page

the work of the construction of the Missions, the officers and soldiers were at hand to enforce the orders of the priests.

And while over this entire area of Spanish colonization the Missions were constructed under the supervision of the Spanish priests with Indian labor, there resulted two very distinct types of com-



The old adobe Mission at San Felipe, New Mexico; the Pueblo in the distance

pleted structures. In Arizona, California, and Texas, the Spanish influence predominated, with traces of Moorish and Aztec apparent. The Spanish priests made use of Indian labor in constructing the California Missions, but the California Indians were very different from the Indians of New Mexico. Difference in labor, materials, environment, and climatic conditions resulted in different types of architecture, in spite of such common features as the

patio, and the low, thick walls of adobe.

The essential features of the Spanish Missions of California were arches and pitched roofs of red clay tiles, which latter received their shape and symmetry by being formed upon the thigh. In New Mexico, on account of less rainfall, an essential of the style was a flat roof. And as the material used was generally adobe, arches for openings were not to be considered, so a wood beam construction was resorted to. New Mexico Missions, characterized architecturally by beam and lintel construction and flat roofs, are as different from the California Missions, with their round arches and sloping roofs, as Egyptian architecture is from the Roman.

The Californians likewise adopted to a great extent the ornamental iron and grill work of the Spaniards, and when such materials could not be obtained, often imitated them by the use of wood painted black to resemble iron; whereas little or no evidence of the use of this feature can be found in the "Pueblo-Mission" region.





An Indian Pueblo at Taos, New Mexico

The priests to whom befell the task of constructing the Missions in New Mexico found the aborigines there living in communal villages of a distinctive native architecture. When these natives were drafted to work on the Missions, while the Spanish proportions and ideas were no doubt strived for, the Spanish influence was overshadowed by the Indian motives, and the resulting type was more characteristic of the distinctive pueblo architecture of the natives, than it was of the Spanish type that predominated in California.

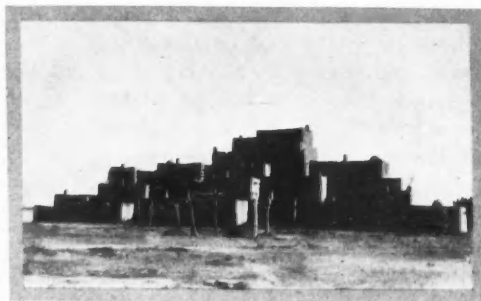
This blending of influence in the Pueblo region has resulted in a distinctive style of architecture developed from a combination of features suggested by the large communal dwellings of the Pueblo Indians with ornamental features borrowed from the early Missions erected by the Franciscan priests in New Mexico. This new architecture is rapidly being adapted not

only to residences, but has been found suitable for commercial buildings as well, schools, theatres, hotels, and the like, and is growing in favor all over the Southwest.

The University of New Mexico at Albuquerque was one of the first to undertake the adaptation of the Pueblo style to modern buildings when in 1907 several buildings in this style were designed for the campus of this institution. These buildings elicited such favorable comment that other buildings of this type followed and found such favor that in 1915 those in control of the New Mexico exhibition and display at the San Diego Exhibition selected as a model for the New Mexico building there one of the Pueblo Indian Missions. The style and charm of this



Above, the home of Zane Grey on Catalina Island; below, the outlook from the Baker house at Santa Barbara



The Boy Scout Indian Village at San Diego, an exact replica of a New Mexico Pueblo

building created so much favorable comment that a movement was thereupon started in Santa Fe to duplicate the building in that city as a State Museum, resulting in a building of a much more pretentious nature than the San Diego building. The completion of this beautiful Museum in 1917 aroused such favorable interest in the style that it decisively swung the balance in favor of the Pueblo-Mission movement in that section of the Southwest.

And while the California Spanish has now become so well developed and established in that State as to need no comment, it must not be assumed that the Pueblo influence has been entirely neglected, and many attractive buildings in that style continue to spring up and lend variety to the many attractive features of California architecture.





*Imperial Kien Lung Chair
Seat and Back Used on
Modern Teak Chair.*

OLD CHINESE PILE CARPETS

*Artists of the Celestial Empire Show Rare Restraint and
Subtlety in the Use of Color as Well as Design*

By ROBERT L. GUMP

CONTRARY to what is popularly supposed, Chinese carpets, old or new, are much more diverse in design than the rugs of other countries. Unlike those of the rest of Asia, the carpets of China are not tribal products the pattern of which has been repeated for centuries. Floor coverings were not used in China by the general populace, but were created exclusively for the use of the nobles, the Imperial Court and the great temples.



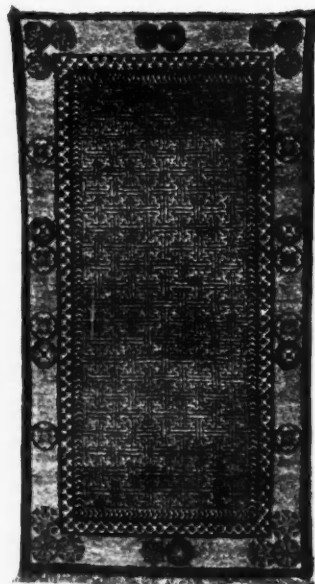
*Kien Lung Rug, an Example
Full of Symbolism.*

Artists constantly vied with each other in the creation of original and more beautiful effects. Consequently the history of Chinese rugs is not the story of the wanderings of various nomad tribes, but the development of an art sheltered and encouraged by the court of a great empire.

It is very difficult to say exactly when floor-coverings were first used in China. Probably the earliest that have come down

to us are the felted wool floor coverings in the Imperial Treasury at Nara (Japan) that date from the Tang Dynasty (618-906). Pile carpets, however, were not used at this time.

Pile carpets (by which is meant those that are made by knotting on a frame of warp threads short tufts of yarn, which are held in place by throwing a woof thread across the warp) were not known to the world until the 12th Century and probably it was not until the 13th Century, during the Yuan Dynasty (1277-1368) that this method was introduced into China. It is almost a certainty that under either Genghis Kahn or Kublai Kahn, the mighty Tartar warlords, the art was carried into China by Persian craftsmen.



*Double Swastika Meander on
Kien Lung Palanquin Mat.*

YUAN DYNASTY—(1277-1368. None of the rugs of the Yuan Dynasty survive, but we know something of their manufacture from old records and from what we can imply from those of the period (Ming) that immediately follow them. They were, for the most part, of coarse weave, conventional geometric pattern and of dull shades.

MING DYNASTY—(1368-1644.) The



*Saddle Blanket of Kien Lung
Period.*

early Ming carpets, very few of which have come down to us, were usually of coarse texture and archaic design. The characteristic Ming colors were brown and black and soft blue on a field of white or yellowish tone. In the corners of the field were usually a swastica-fret pattern, or a dragon or bat motif in either round or triangular form. The center medallions, many of which were copied from old mirror backs, were either round or octagonal, usually a

dragon scroll, fret covered or "chou" pattern. The borders were narrow, composed usually of an outside band of a single color, inside of which was one figured stripe the design being a simple tile, swastika or diaper pattern.

The carpets that were made toward the end of the Ming Dynasty (those of the time of Tien Chi (1621-1627) or Chung Ching (1628-1644) are easier to obtain. By this time the ornamentation had lost some of its archaic characteristics and the quality of the weave had improved. The old types still existed, but instead of having plain fields, they had flowers and sacred objects scattered over them. Deep red, jade green and bright blue were used too, but not as predominating colors. All-over swastika patterns, floral meanders and dragon scrolls were used in an attempt to create more ornate designs.

CHING DYNASTY—Kang Ksi Period (1662-1722). Eighteen years of chaos, from 1644 to 1662, saw the fall of the Ming Dynasty and the rise and success of the Ching or Manchurian Dynasty. The first emperor of this period was Kang Hsi, a man of much culture and breadth of vision. Under him all the arts flourished. The carpets that were made in his time show the great advances that were made in color and design during the sixty years of his reign.

The dyes according with the colors of the porcelains of the period were brighter. The supreme example of this is the rich Kang Hsi blue and the glorious Imperial yellow. Just as the artists became bolder with their pigments, so too, did they become freer in the use of design. Less and less were the conventional dragon scrolls and frets used except when combined with graceful floral motifs. The designs of flowers and leaves were executed in a much more naturalistic way than formerly. Peonies and lotus were executed in bright natural colors on a sober background and the conventionalized flowers of the Ming Dynasty were abandoned. To the borders of the rugs more care was devoted—the dragon scroll, key and T patterns in all their variations were introduced into the border at this time. The medallions became more intricate; the same scroll, swastika and dragon motifs when used, were more freely drawn.

As the years went on the artists became more and more skilled in inventing, combining and contrasting colors and introducing new designs, in executing accurately flowers and birds and, above all, in experimenting and achieving new effects. The

most unusual of all these are the picture rugs, which were introduced at this time and are now extremely scarce. They were made to hang as a picture on a wall. Using the pile carpet as a medium, gods of longevity, Taoist saints, Lamaist priests with animals or symbols and even portraits were attempted. Many of them seem to the layman to be grotesque, but to the connoisseur the picture rug is perhaps the most interesting product of the Chinese looms.

YUNG CHING PERIOD—(1723-1736). The Emperor Yung Ching was very

was not so much a critic as a connoisseur, not so much an artist as he was a patron of the arts. He admitted to his palace representatives from almost every court in the world and was influenced in government, as well as in art, by these outside contacts. It was partly because of these foreign influences and partly because of his own love of the elaborate and the ornate that made the floor coverings of his time the most beautiful that China has created. And it was, too, his own demand for diversity and originality that made the Kien Lung carpets so varied in both design and color.

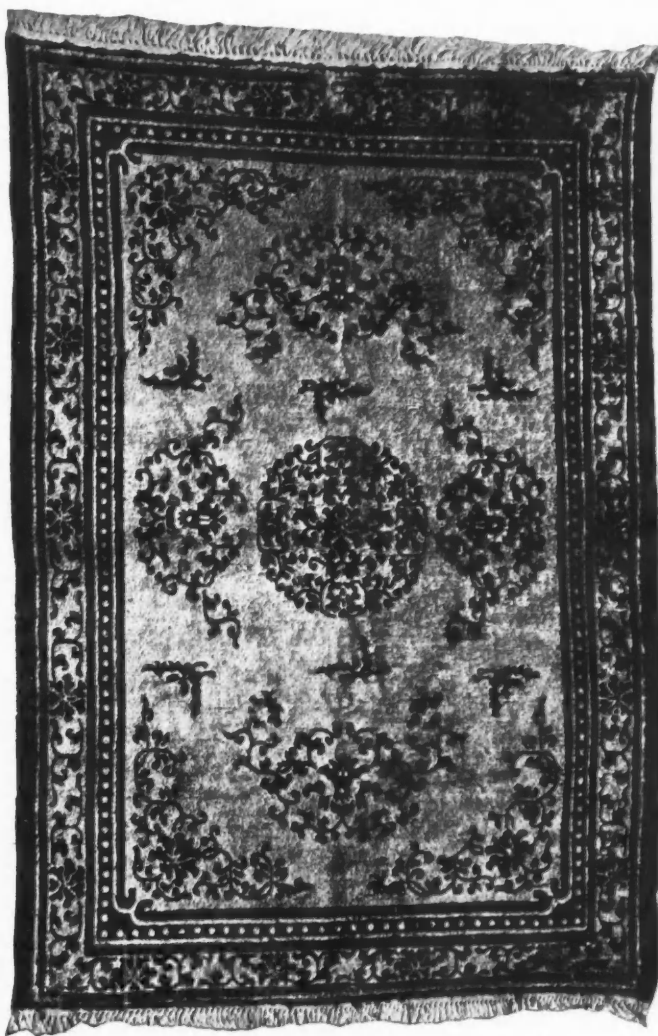
Most of the old rugs which are on the market today are of the Kien Lung period. Many of them, incidentally, are hardly recognizable as possessing age. It seems to have been a characteristic of the Emperor to accumulate godowns full of his weavers' art, which he rarely saw or used. Since 1912 these have been sold and many of them, still wrapped and tied with their Imperial yellow ribbons, have been bought by dealers and sent to all parts of the world.

During this period many other uses were found for pile fabrics than merely employing them for floor coverings. Chair-seats, chair-backs, saddle blankets and palanquin mattresses were made of this material and the patterns were typical of the carpets of the period. The chair-seats, chair-backs and saddle blankets are now extremely difficult to obtain as most of them have been bought by collectors. Wall hangings were still made with pictorial designs at this time and the "picture rugs" of this period are almost as difficult to find as those made in the time of Kang Hsi. Something similar to them was used to ornament the pillars in the large rooms of the palaces. Dragons were especially used as ornamentation on these "pillar rugs." These are also very scarce.

To attempt to classify the great variety of rug-designs of this period is well nigh impossible. Briefly, they fall into three main groups—(1) Taoist—(symbols and emblems of long life and of the literati). (2) Floral—in which the carpet is covered with foliate systems and conventional flowers (many show decided Persian and Indian influence), and (3) Geometric—in which the field is covered with hexagonal patterns in each space of which appears a flower, a religious symbol or a mythical animal.

In all of these rugs the designs were more elaborate than in any preceding period and the drawing was very much

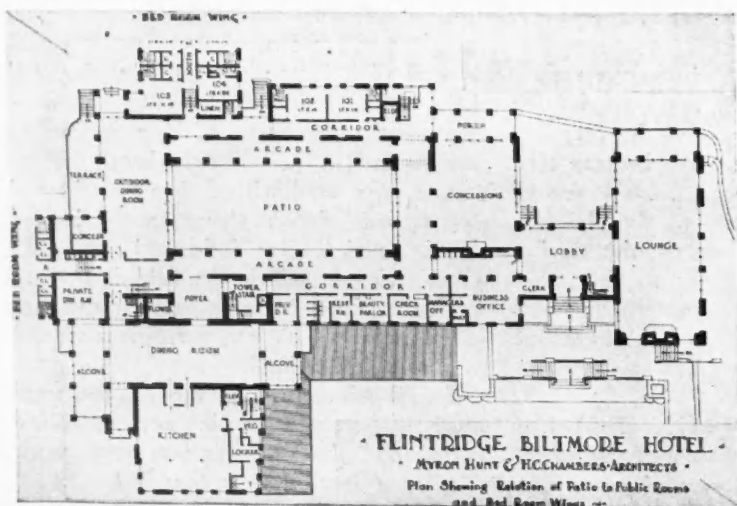
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Blue and White Carpet—Design Typical of Kang Hsi Period (1662-1722)

much influenced by his illustrious father. The carpets of his brief reign are for the most part similar to those of the very last years of Kang Hsi. Design became even more free and ornate, as did the use of dye-stuffs. Combinations of sharply contrasting colors were more popular during this period. The tendency toward more artistic leaf and flower patterns marked these rugs as forerunners of the beautiful creations of the next period.

KIEN LUNG PERIOD—(1736-1795) The Emperor Kien Lung was one of the greatest individuals China has ever known. He



Conforming to the curves of the hilltops as it slopes down from tower to broad foundation, the Flintridge Biltmore crowns the landscape of Pasadena and commands a magnificent view of snow clad Sierras, orange orchards and the cities below it. In the heart of the hotel, sheltered from the wind by high arcaded walls, lying lazy in the sun, is a typically Californian patio through which ebbs and flows the life of the great caravansary. Myron Hunt and H. C. Chambers, Architects.

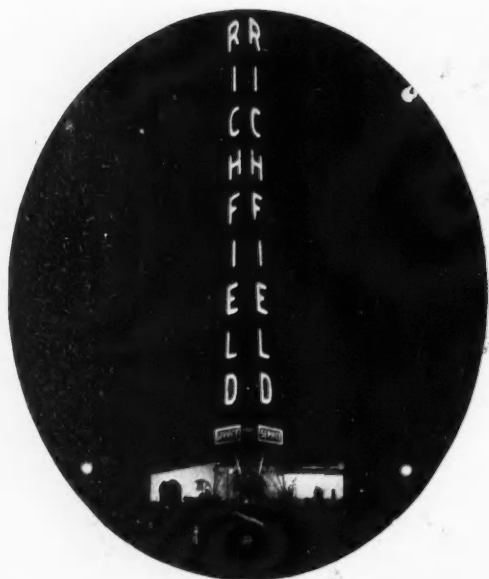
✓



A central arcaded patio offers an outdoor paved space where souks of Tunis, Spanish shops and all the fruits and flowers of California may contribute to the pleasure of the guests.

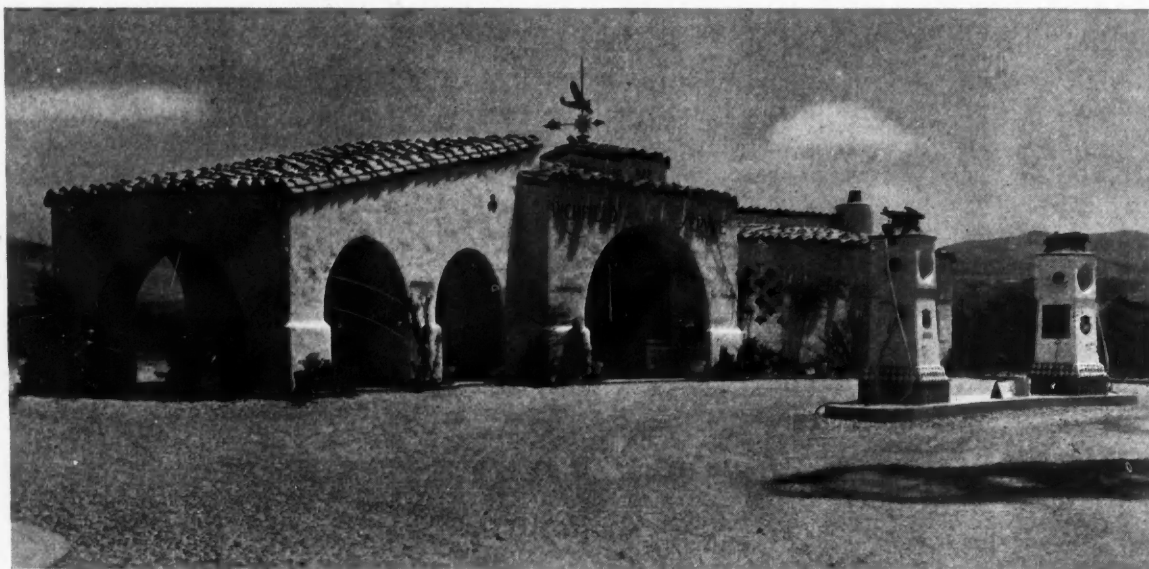
*The Flintridge Biltmore Hotel, Pasadena;
Myran Hunt and H. C. Chambers,
Architects.*



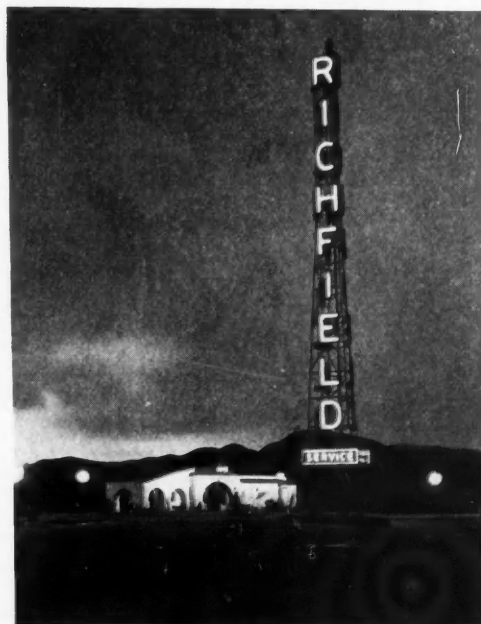


A combination of beauty with utility is worth notice, and when there is a double function of usefulness, it is even more interesting. When it promises a great help to aviation, it assumes public importance. The service station and aviation beacon illustrated is one of thirty-four being constructed by the Richfield Oil Company of California, spaced approximately fifty miles apart on the line of highways between the Mexican and Canadian borders. Twenty-seven have already been erected and lighted, and the rest will be completed soon. The value of these beacons to aviators can hardly be over-estimated. The red Neon-light letters can be seen for fifty miles, and the tower is surmounted by two eight million candle power lights, one revolving, the other pointing to the nearest airport

The beacon towers have been criticized by some, but these objections cannot be sustained. They obstruct no scenery, they are simple and not ungraceful; no blatant figures or messages are imposed upon the eye. Sufficient land area (two and a half acres) is provided for landscape gardening, so that the beacon in some instances proclaims a veritable little oasis in the desert



A piquant design in "California" architecture characterizes Southern stations; those in the North will follow a Norman type. Furnished rest rooms, iced drinking water, electric heating, hot water, are unusual and attractive features



BOOKS ON THIS AND THAT

Two About California, Collectors' Items—and a Musical Novel

By LOUISE MORGRAGE

Bohemian Society

AN English artist and his family, particularly his daughter, is the center of interest in a first novel "Mad Fingers" (Houghton Mifflin) by Hildegard Huntsman. The father very casual about his morals, lives for his painting only, the mother feeble and ineffectual, chucks it all one day by slipping into the river; as for Anna she is not brought up, she grows up in the midst of this slipshod eccentric household, and she likes it less and less as she grows older. For hers is a decidedly fastidious and rather puritanical nature, with an intense hankering after the ways of decent and respectable people. The situation is not bad enough to be tragic but it is horribly uncomfortable. Moreover, associates, inhabitants of the world of Bohemia complicate existence more and more as time goes on. This author never emerges from life's shallow places, yet she has a marked capacity for rounding out her characters and scenes and she actually has discovered a novel aspect to bestow on artistic circles; her ending too is strictly logical. These are certainly very good points to be noted in a first novel.

A California Item

A volume which will be of consequence to all collectors of Californiana is entitled "Seventy-five Years in California" and is published by John Howell of San Francisco. It is an enlargement of a book called "Sixty Years in California" by William Heath Davis, published in 1889, and was to have been issued in 1906, but the manuscript was lost in the fire. After Mr. Davis' death in 1909, the notes he had used in preparing the new edition and which had escaped unharmed, came into the possession of the Huntington Library and that institution has made the present volume possible by allowing the material to be used.

Mr. Davis came from Honolulu to live in California in 1838. In 1845 he became a resident of San Francisco, and from then until his death took a prominent and active part in all municipal affairs. Therefore the contents of this book beside affording a quaint and naive record of olden manners and customs, also offers material of the utmost value for local historians. It is filled with important illustrative matter, maps and documents of many kinds.

A Singer's Epitome

Although the title "Prima Donna" (Longmans Green) by Pitts Sanborn may lead one to infer that it is a book for musicians only, it is more than likely to prove quite a thriller to the average reader. In addition to a story of considerable human interest, the book is packed with first



The Bartletts look very happy, doubtless over the success of their novel "Adios" (William Morrow). From a photograph by Topham, showing Mr. and Mrs. Bartlett in the patio of the Abbey San Encino.

hand information concerning the ways of singing folks, both in the Americas and Europe, and especially how an operatic star becomes one. The "prima donna" refers to Helma, young in the late nineties, a product of American small town respectability, and a young woman with a voice. It was the kind of a voice that carried her in Mr. Sanborn's two volumes of decidedly titillating details to the peak of operatic renown. However when she arrived ready for her debut in New York, after grilling years abroad and in South America, despite her feelings of triumphant satisfaction, emotionally she was a pretty battered person. And the battering was due to the treatment she had received from her string of lovers. In this respect, Mr. Sanborn has given so curious a conception of the female temperament in its contact with masculine ad-

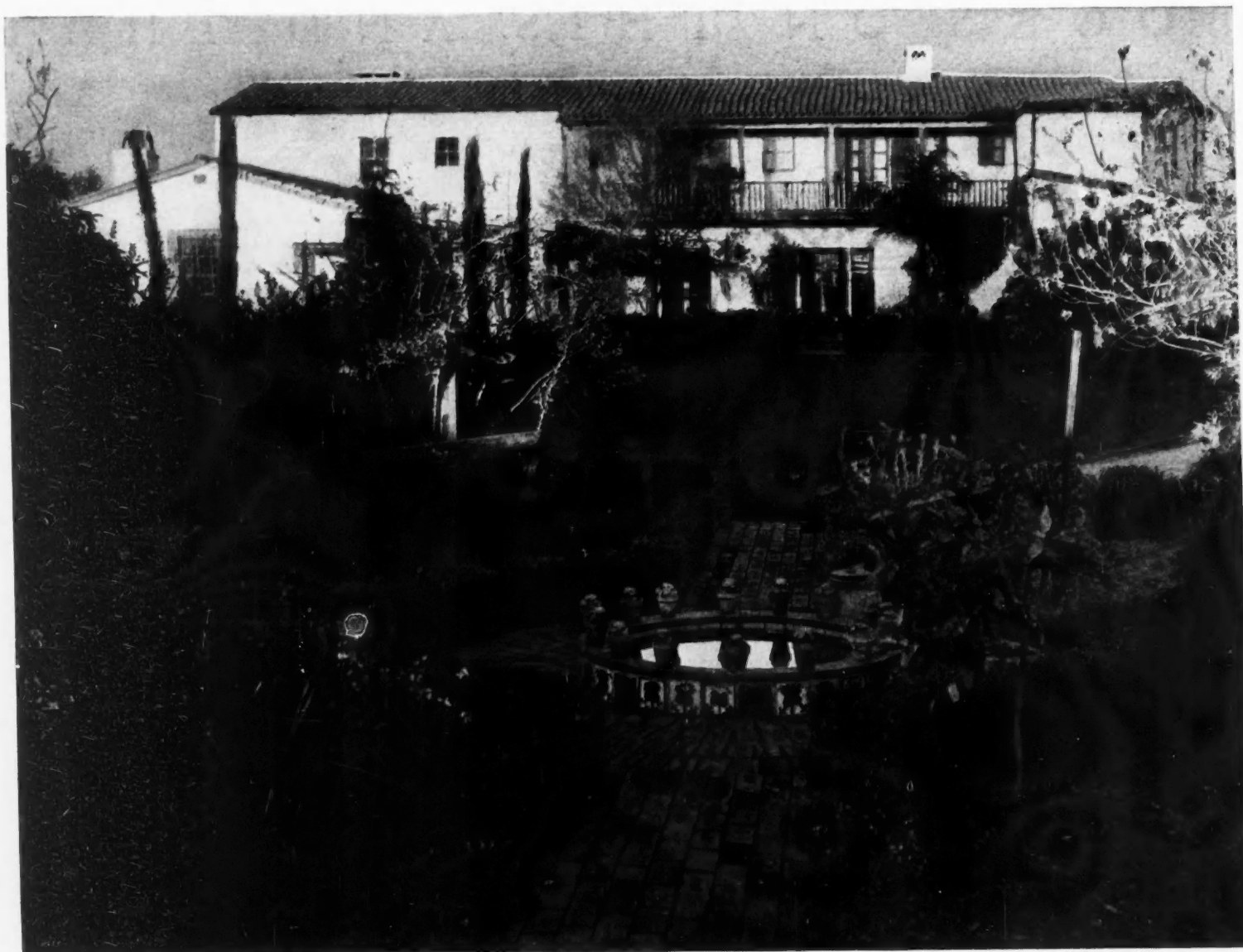
mirers, that one is all agog to know where on earth he made his observations, for it seems impossible for any woman to learn so little from her devastating love affairs. The book has defects, but it is worth consideration for this most unusual study of a feminine heart.

A California Bandit

Lanier and Virginia Stivers Bartlett have done a good piece of work in their melodramatic historical thriller, "Adios" (Wm. Morrow), so good in fact that it is likely to become one of the classics of Southern California. These two authors have very nearly dovetailed fact and fancy, shot it all through with action so swift as to fairly crackle, put a smooth gloss upon characters of people who actually existed, and touched up with flaring color, scenes and events that really took place in various localities of Southern California, during the turbulent days in the eighteen fifties. And despite this jumble of truth and fiction, they have achieved an essential unity for their story of the exploits of one of California's most notorious bandits, Murietta, so idealized that he is now very likely giving himself airs in Hell. In this novel he is called the "Puma" and is a member of one of the proudest and richest old Spanish families, owners of a vast rancho in the San Gabriel valley. After receiving a shameful insult from one of Uncle Sam's raw officials, he forsakes his patrimony, in order to make things hot for the hated Gringo. It is a story that all Californians will read with the keenest interest.

For Bridge Fans

The zealous Bridge fan will welcome a new book on that fascinating game by the eminent authority, Wilbur C. Whitehead. It is called "Championship Bridge Hands" (Stokes), with explanatory sub-titles appended. For this helpful treatise, Mr. Whitehead selected twenty-five deals which actually occurred in tournaments wherein leading experts—himself one of them—contested for important trophies. Underneath the diagram of each deal is placed the bidding as it would have been at auction and under that the bidding at contract which is now universally played by experts. The textural portion serves to analyze the exact playing of the hands.

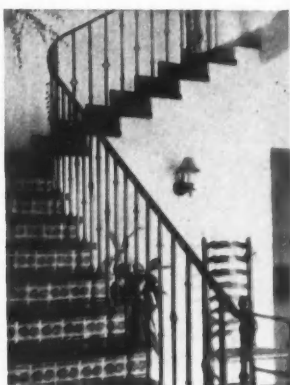


Photographs by C. George Hedstrom, Anaheim, California.



The home of Mr. and Mrs. Parley Johnson at Downey is an ideal country house for a California estate. Orchards of California citrus fruits spread out all around it, and its patios and gardens enclose every object of beauty the old world can give. It was designed by Architect Roland Coate, and furnished by Cannell and Chaffin, Los Angeles. The old 15th Century well head from Italy is the center of attraction and cleverly covers the pumping plant so necessary on every California ranch. This is shown on the right.





The owners have given especial attention to the interior. Fine pieces from Cannell and Chaffin's collection are here woven in the very fabric of the home.

The floors are of tile, stained and waxed until they glow with soft color and attain added coolness in summer days.





*A dynamic modern work;
"Medea" by Alice Morgan
Wright.*

THE ACHIEVEMENT OF AMERICAN SCULPTURE

A Review of the San Francisco Exposition

By REGINALD POLAND

Director of the Fine Arts Gallery of San Diego

KNOWING that there are 1336 offerings in the exhibition of American Sculpture at the California Palace of the Legion of Honor in San Francisco, we visited the collection with fear and some misgivings. However, in spite of all our miles of walking and the labour of our careful study of the work collectively and individually, we finally departed with a sense of refreshment, aesthetic satisfaction and a desire that we might own some such fine sculpture ourselves.

From numerous criticisms we have read, this should scarcely be the reaction of a visitor! Seemingly the critic should be bored, starved aesthetically and convinced of America's sad sculptural plight. But the show is unusually good; the critics have been very severe, and unfortunately for art, we feel. Personally we believe that many of their disparaging remarks are due to their unwillingness to seek out the truly numerous splendid pieces, or to acknowledge that in practically any group show there are good, bad and indifferent offerings, and that if there are an appreciable number of good things, they justify such an exhibition. This San Francisco show does have enough sculpture to make us proud of America's progress and real accomplishment in this field, within scarcely one hundred and fifty years.

Inasmuch as all but the Daniel Chester French memorial group are commingled with regard to little save decorative installation, we received no "general impression," unless it be one of spaces punctuated by interest-

ingly plastic forms in patterned spotting.

We cannot properly express our appreciation for the fine endeavors on the part of the National Sculpture Society and to those individuals who did no less in mak-

the time of this writing, on an ordinary week-day evening, between 700 and 1000 still visit it, such contact with art is bound to increase art interest.

Sometimes it seems as if today American sculpture were most appropos and fortunate in its results when made and used for the decoration of something else, as for a garden. Perhaps conditions should be otherwise, and may be so even, ere long. However, Americans have every reason to enhance daily life through the medium of visible, tangible sculpture, which so often adds attractiveness and interest to the many fine American homes and gardens. And so we are not surprised to find here lots of decorative sculpture, such as the conservative but magnetic work of Stirling Calder. Quite snappy and musical are his "Dancing Naiad," charming his "Mermaids of Viscaya," and lovely his "Sea Mother." Also suited to the more or less formal garden is "Comedy and Tragedy, Shakespeare's Memorial." In spite of the fact that it has something to say, supposedly a banal proceeding today, it is one of our greatest favorites in the show. Incidentally, a replica of this has been placed opposite the library, Fairmount Parkway, in Philadelphia. Calder's direction of the plastic decoration at the 1915 Panama Pacific Exposition should



"Ruy Diaz, the Cid Campeador by Anna Hyatt Huntington.

be a confirmation of our good opinion of his work. Somewhat in this vein are Adolph A. Weinman's "Rising Sun" and "Descending Night," the latter of which we have long particularly admired. The winged

ing possible this exhibition. We can scarcely suggest or even realize what a tremendous impulse to greater art appreciation, even to art creation, is such an event. When 40,000 visit such a show the second day it is open, and when at

be a confirmation of our good opinion of his work. Somewhat in this vein are Adolph A. Weinman's "Rising Sun" and "Descending Night," the latter of which we have long particularly admired. The winged

personification seems to have just touched the earth and truly gives us the spirit of the title. Mr. Weinman, the President of the National Sculpture Society, Leo Lentelli, and Henry Hering, who were also well represented in the exhibition, were installing this huge collection for many weeks, and deserve additional appreciation for their success in this.

Paul Manship, like several exhibitors, deserves special individual comment. While some, including Pach, have styled his art of the "Ananias" type, with a quality of over-refinement, "spiced and perfumed" too richly, some of us still feel that he, in spite of his great eclecticism, is so very fine in technique, design and vitality, that he should be highly rated. His "Indian Hunter" and his portraits of John Barrymore and the late Ambassador Herrick, suggest some of the numerous, particularly fine contributions for him. Two cases of medals with their signs of the Zodiac, animals and fowl are in sensibly and decoratively conventionalized patterns that attract, and even tickle our risibilities, at times.

One of the exhibitors whom we certainly place in America's front ranks is James E. Fraser. His representation here is consistently fine. In following his work for a number of years, as seen individually, or in such a one-man show as that of the Carnegie Institute, a few years ago, we feel that Fraser expresses the characteristic which has been called true to the progressive sculpture of America, and incidentally to Daniel Chester French. This quality has been called a noble assimilation



"Jaguar Eating" by Anna Hyatt Huntington

of the real and the ideal. Fraser produces thereby sensitively beautiful, though material and powerfully strong figures, especially portrait figures. Such are his "Meriwether Lewis," "Primitive Power," his many medals, and his "Alexander Hamilton," a replica of which is by the United States Treasury Building. Fraser is certainly deserving of some of the highest credit.

Anthony D. Francisci, well known as a teacher and creator in New York City, has one outstanding piece, "Joan of Arc," its highly polished brass producing reflections which certainly suggest the dazzling brilliance of that inspired saint. Three of the four Piccirilli are here catalogued. They have decidedly contributed to the show's success, especially Attilio, as is indicated by a couple of his female figures, "Vergine," with its lovely smooth marble surfaces, and "Sogno di Primavera" of dynamic, tactile and well designed forms, light and shadow.

Because the convex surface is one of the inherent features of sculpture, we feel that certain figures may be significant and interesting because of the very treatment of

convex surfaces. We have noticed a number of figures in which the flat or convex areas have an unique and happy quality all their own, due particularly to lovely texture and a reflecting lightness of tone.

Edmund R. Amateis's "Perseus Slays Medusa" has such a "suave surface," as it is called by Mrs. Herbert Adams, in her "Spirit of American Sculpture," with its supplementary chapter in reference to this exhibition. In this sculptured work, she says, we have reassurance of the advisability of such treatment; "Simplicity need not, we see, wear that simple-minded look which we are now pledged to deplore as a defect in the marble, household gods of our grandfathers."

Included in the work expressive of the medium, and which is, at the same time, not only unique but creative, is Estelle Rumbold Kohn's three wood sculptures, all in Gallery 17; and the work is great as art, too. Even Prof. Pijoan includes in his list her "Instinct," wherein two blind girls are searching out the way. We do not go so far as the professor in finding this work a parallel in sculpture for the paintings of El Greco; nor do we place it as high as does he. The distortions do not appear so justified as in El Greco's pictures, although, happily at times, she uses roots or branches almost "ready-made" for her figures. In "Instinct" there is a sense of groping into the unknown, also an interpretation of natural growth in the process of its unfoldment.

There is much splendid work by women sculptors in the show. We have especi-

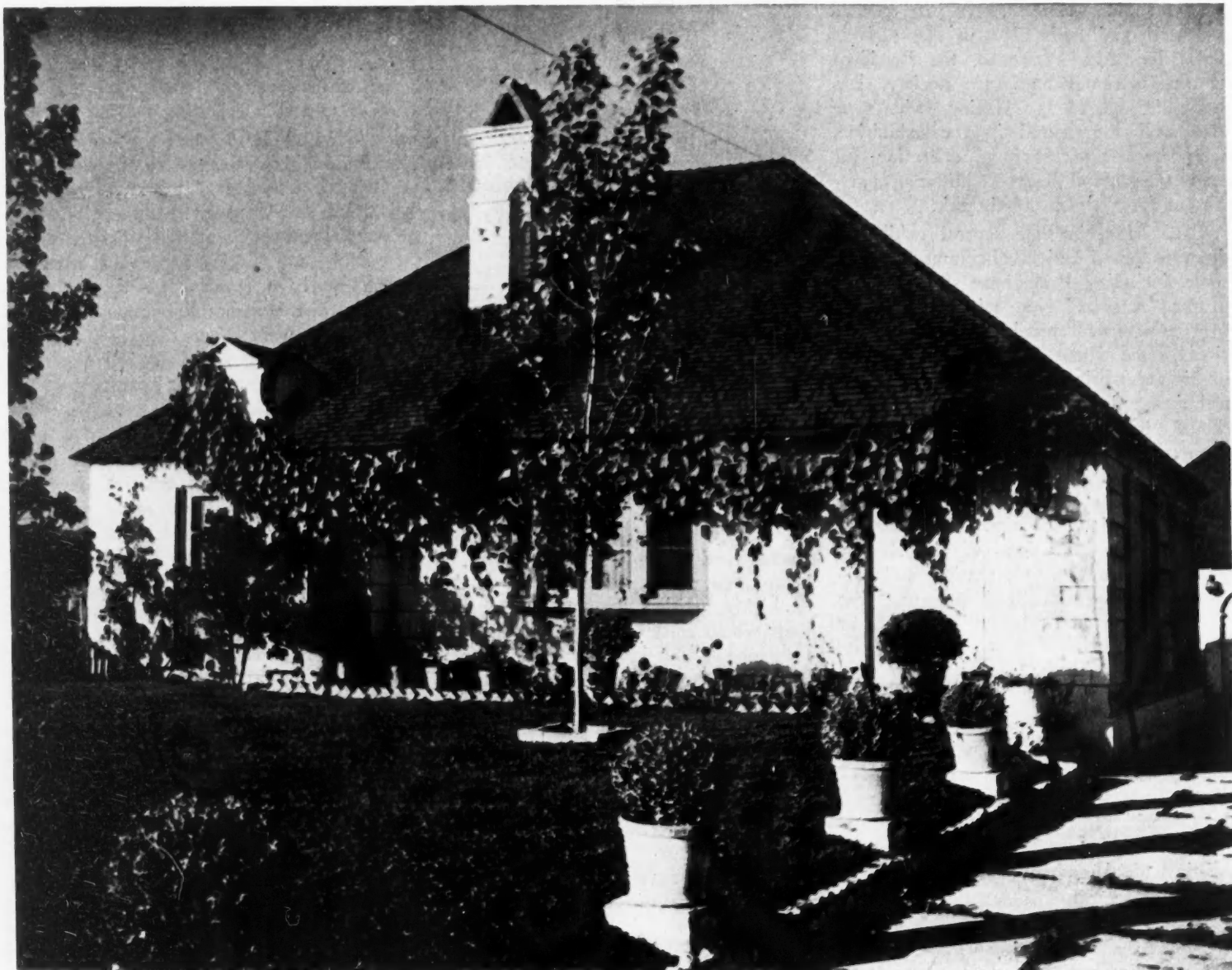
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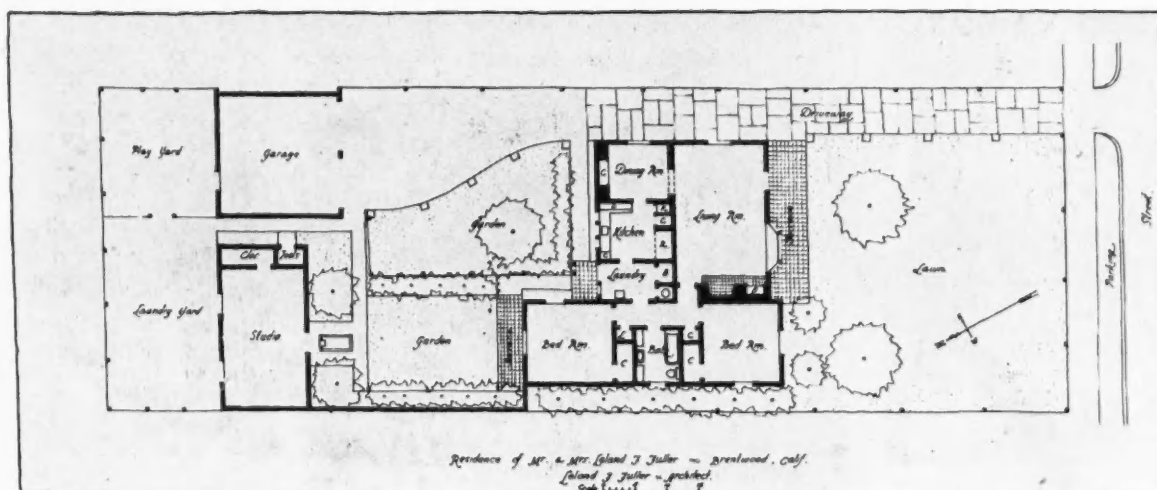
"Comedy and Tragedy" by Sterling Calder



Above, "Quo Vadis?" by Alide Zilve; Left, "In Flanders Field" by Daniel Chester French

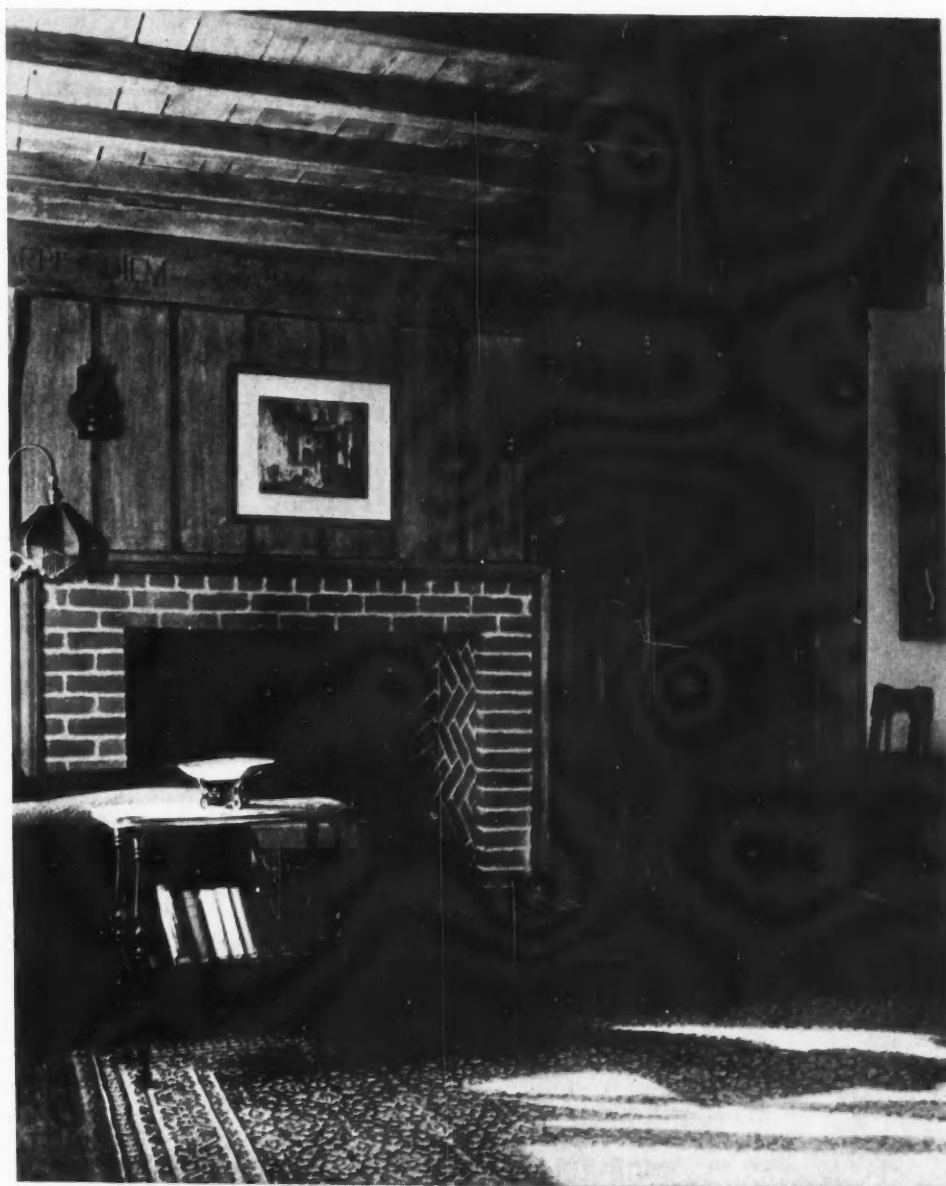


Simple lines are made effective in the residence of Leland F. Fuller, architect, at Brentwood, by the use of color and planting. The walls are of heavy shingles white-washed, the sash apricot colored, shutters a jade green, the roof of shingles stained Prussian blue



The plan is direct and well oriented. The Master's Bedroom and Studio, with their connecting wall, close in a small garden, the real Living Room of a Californian's home

Photographs by Wm. Clarke,



The living room of Leland F. Fuller's home at Brentwood carries the atmosphere of the Early American with its simple fire-place and low beamed ceiling in antique finish. The decorative possibilities of a carved inscription are taken advantage of here. The floors are of English plank hand pegged. The Mexican Chayote vine and terra cotta potted shrubs lend color and soft shadows to a white background. The terrace and garden walks are of old brick laid in patterns

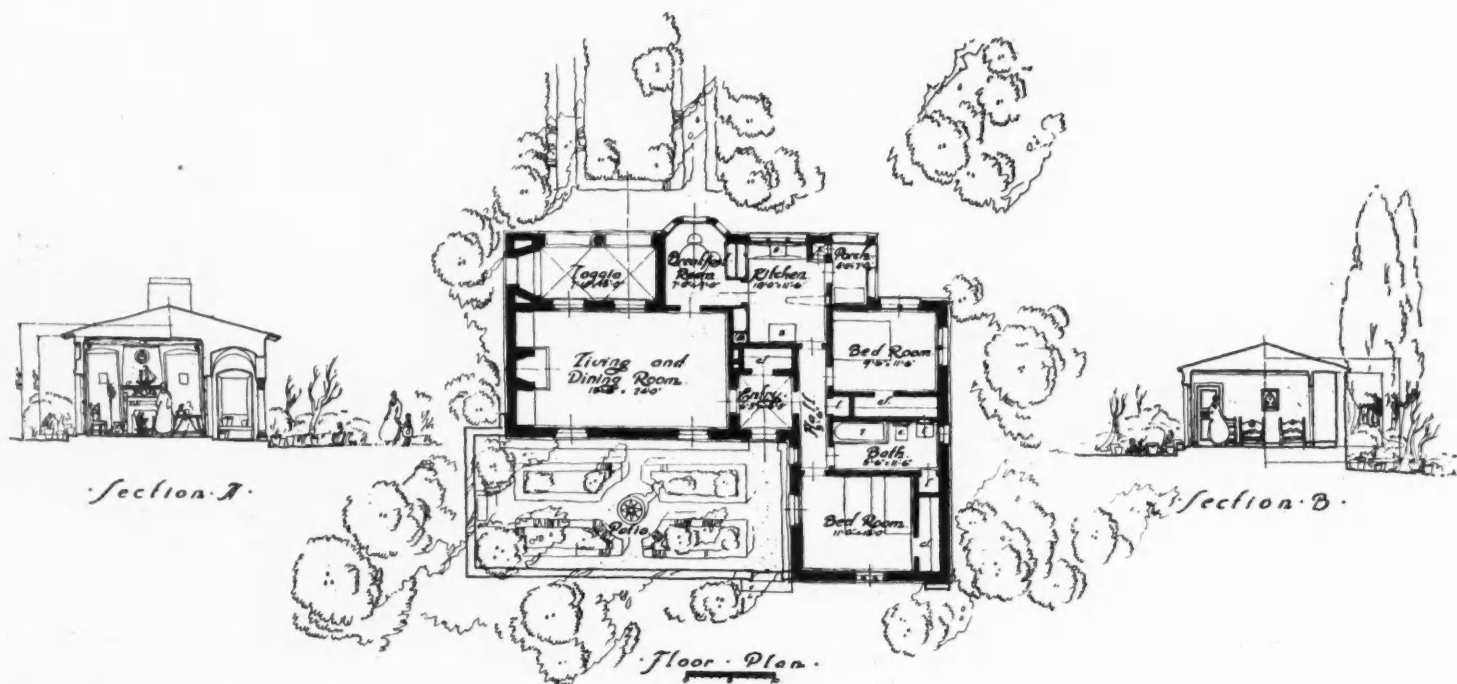


AN ARCHITECT'S HOME IN BRENTWOOD

A COMPACT CALIFORNIA COTTAGE



Intended for submission in a National competition, this design by Angus McSweeney, architect, possesses both vigor and delicacy. It is in accord with the tendency of late years toward architectural restraint and away from the exuberant and bizarre. This little house would be charming to look at and comfortable to live in, a good example of a small house well suited to California



Cubage.	Notes.
A. 41.5 x 23.5 = 954	Walls, partitions,
B. 16' x 18' = 288	Floors etc. to be of
C. 8' x 16' = 128	Structolite Concrete
D. 4' x 12' = 48	Exterior finish to
E. 4' x 12' = 48	be Oriental Stucco
Sum. = 17664	Italian finish near
20' x 17664	ly white. Roof to be
Total = 8832.00	of Spanish tile..

CONVERSATIONS AND INSPIRATION

Diverse Influences At Hollywood Bowl

By JESSICA KATE SENECA

YOUNG girl, her nostrils emitting wreaths of tobacco smoke, "My, there's a house way up at the top! Somebody'll be able to hear the concerts all for nothing! Hee, hee, hee!"

Teacher of piano, to friend, "Honey! Do they go about much together? Play golf together, do they? She's terribly in love with him, and he don't care a snap!" (sighing reminiscently). "It's a shame!"

Elderly German to restlessly promenading American in same row, "Do not walk on my feet, pleeze!"

T. of P. "Honey! Can't we plan to go way together, to that place in the mountains? They're more restful than the shore, don't you think?"

Second T. of P. "Yes, I think so. Ronald and Katherine and Sue and Harry, of course, and Ida and Lawrence and Dorothy, and, perhaps, Muriel, are all going up. There's a wonderful social hall, five times, no ten times as big as my studio.

First T. of P. "Honey! I'd rather go to the mountains. They're more restful . . . unless you'd rather go with someone else?"

Second T. of P., evasively, "Oh, no. Here's Madame Roaldes. It's three syllables, but people call her Rolled."

Madame R., without real surprise, to one or other of T. of P's. "Why I had a reception for you at my studio, and you never came!"

Fat foreign Jewess—to filled front row of people. "Yah, dere ees room—eef you vill move—jus' a leetle." Two Americans amiably tighten their sitting space. On the other side a Frenchwoman's eyes sparkle angrily.

English voice, behind, "It's not fair—crowding people like that."

The fat Jewess, evidently familiar with street-car travel, puts a piece of green paper on the small space of bench disclosed, and deposits upon it all she can of her large bulk. Thus bursting forth from the seated row she seems prepared to spend the evening; but the Frenchwoman emits a short, sharp sentence; whereat the Jewess rises resignedly, collects her green paper, and fatly, laboriously, climbs farther up.

Belligerent voice, "Always knockin' Luss Augleuss!"

Second belligerent voice, "What's she sayin'?"

Small voice, faint but firm, "But it's true!"

Belligerent voices, "I wouldn't stay in a place I didn't like! No, I wouldn't. There's plenty trains goin' out every day!"

Friend to fat Jewess, who has reappeared in an interval, "She's some player, huh? . . . But she don't come up to Fanny Bursley Burns. No. Nor to Irene Mulbery Jones. No."

T. of P. to neighbor, ingratiatingly, "I hope I'm not crushing you, am I?"

English voice, distantly, "No, not at all."

Indignant lady. "Those newsboys! It's disgraceful! Right up the lane!"

Usher, soothingly, "I will remove them immediately, Madame!"



*Eugene Goossens, Conductor at Bowl
July 23 to August 17*

Fragmentary view at refreshment stand of widely opened mouth, and two fat hands holding a paper bag from which protrudes immensely thick sandwich.

Mouth, between munches, "Why dontcher have a hamburger? Too big? Well, just eat what you want, and throw it away! That's what I do! Throw it away!"

Rough looking youths prance savagely up the lane in a sort of zig-zag, dashing their newspapers in front of each descending individual, and yelling raucously "Hi! buy a piper! Read arl abaht Mis Carter an' th' Bowl! Hi! Arl abaht Mis Carter an' th' Bowl! Hi!"

Burly police officer, looking at group of news sellers. "They're a tough bunch. Can't do nothin' with 'em!"

Along the high ridge of the mountains the light divinely died, and in their deep folds dusk and night gathered. The full

gold moon rose amongst the pointed fir-trees on the hillside, almost, it seemed swiftly, as though eager to attain high heaven. Her pure and perfect curve contrasted with the rippling, changing, tragically broken line of the mountains. Like some divine arbiter she hung between earth and heaven, above her stars adrift upon the heavenly pathways, below her mankind adrift upon the hills of earth. Whitening moon, and darkening sky, and black and solemn masses of the mountains withdrawn with the coming of night into some mystery of sorrow and noble endurance.

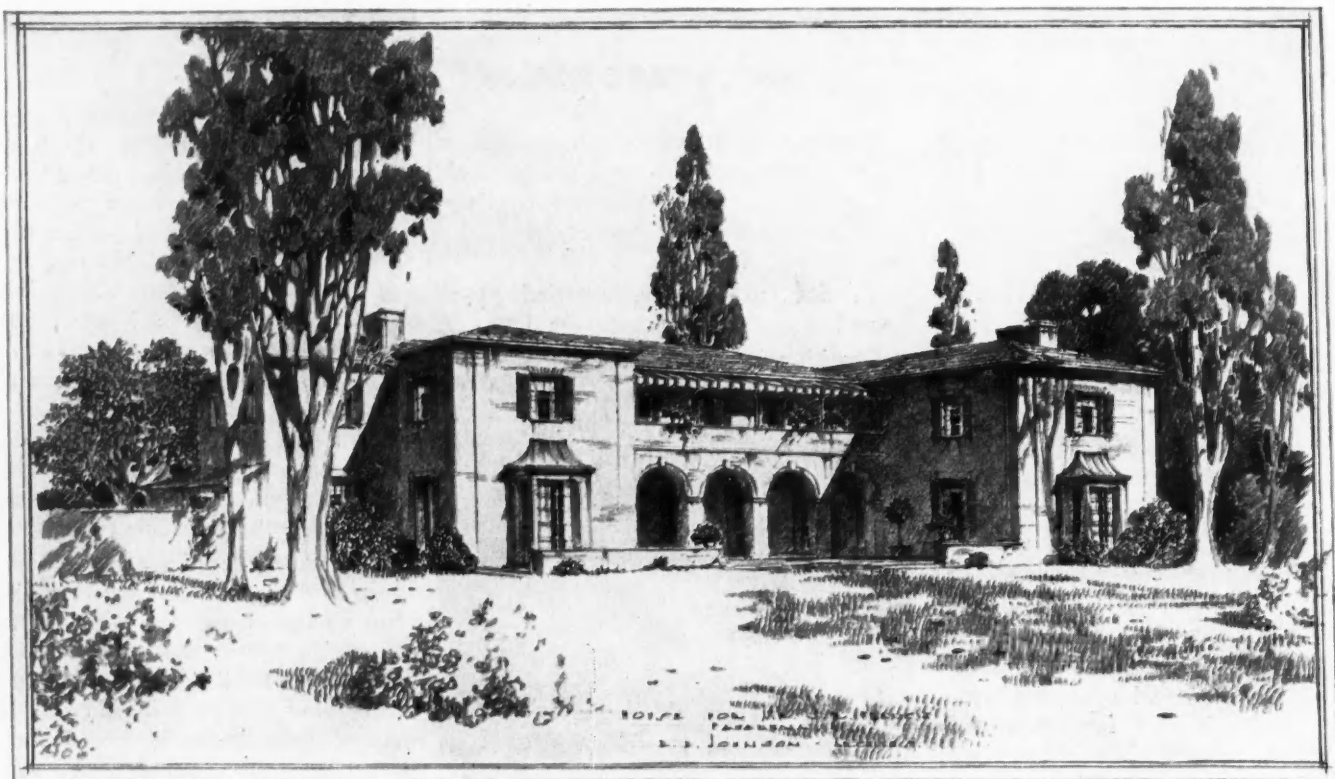
The Bowl's founder spoke that night, silvery head above a darkness of ardent eyes, full still of hope and faith. Brave and glorifying words she uttered; and from the top of the Bowl the made house, covering now unblessed inhabitants, and the new skeleton beside it, leered impudently down at her. To hide from sight that gross intrusion, in a whole year, nothing effectual has been done. Curious impotence! That with all the enthusiasm, and dogged energy that went to the making of the Bowl, there was not enough left to deal with that solitary house when it appeared, witness to the covetousness of man.

Joy was in the music of that night. Elly Ney played Beethoven's Emperor Concerto, and Molinari, grimly tense, enclosed in the fine purposes of his being, gathered the rich responses of his men. Upon the darkness the music sprang suddenly into being, like a bright angel hovering there above the people, and hallowing them, their restless chattering on the instant ceased, their littleness all lost, and they become one silence and one soul. The human mass filled the vast dark hollow of the hill, dim-hued, like drift of summer bloom. Their faint-seen nearer faces seeming half transfigured in that listening, as though from the depths of them were drawn a nobleness unguessed at . . .

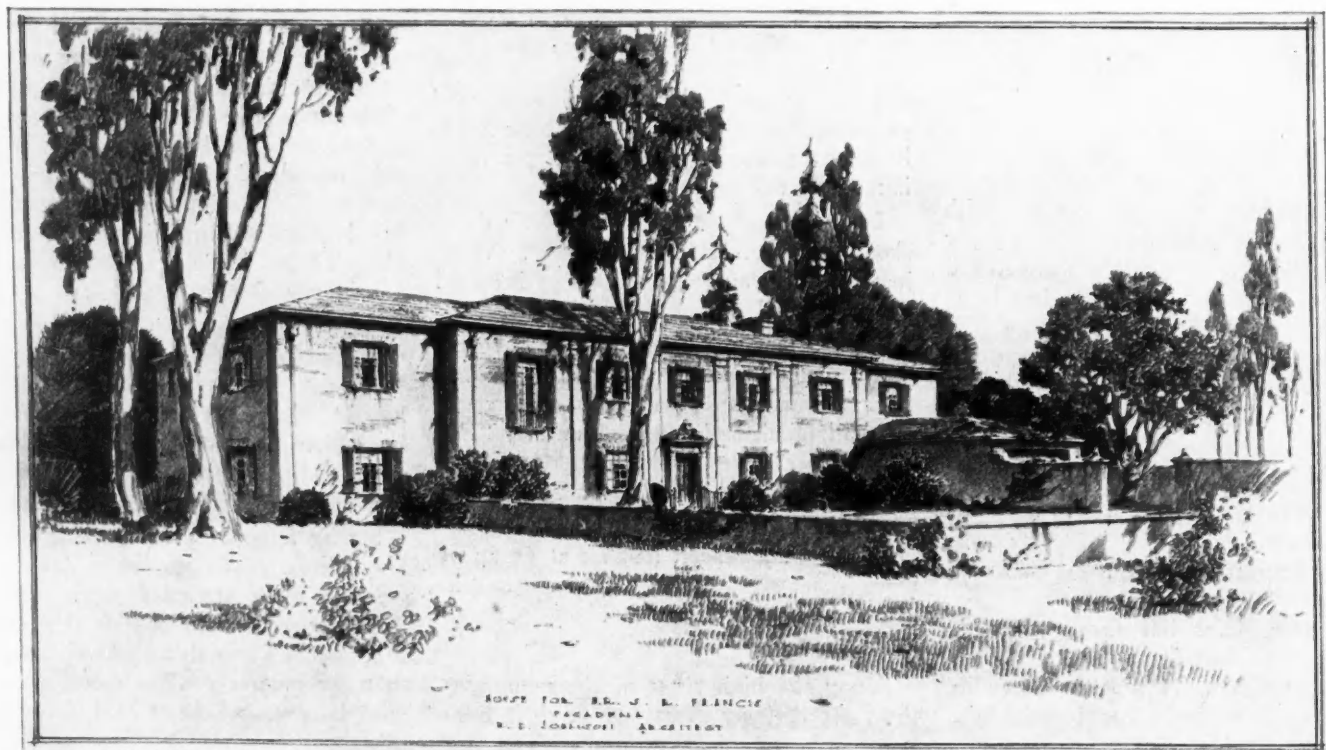
Why, Madame Ney, rouge to spoil the curves of your adorable smile? and glittering gauds fit only for lesser spirits, lesser hours? Beautiful enough unadorned the hue of her gown—the color of the bluejay's wing, and not unfitted to the deep and pure and splendid passion of her playing.

Strong fingers, weaving those immortal harmonies . . . In the white dawn of the morrow there streamed again upon the wakening sense those sounds that are part of the world's imperishable loveliness. And upon the inner eye white moon, and darkening heaven, and the eternal sorrow of the hills.

A DISTINCTIVE CALIFORNIA VILLA



Two views of a residence for Mr. Sidney R. Francis, son of the former Governor of Missouri, who was President of the great Mississippi "World's Fair" held at Saint Louis. This house is being built in Pasadena on the site of the home of Bishop Joseph Johnson, father of the architect. It looks across the Arroyo Seco toward the Flintridge Biltmore; its architecture recalls the early Georgian period still definitely—and delicately—Italianate in character; and accepts its California setting with graceful dignity. Reginald D. Johnson, architect



HEARD ON BROADWAY, SEEN ON BOULEVARD

*Is Realism or Romanticism to dominate our stage and screen?
Art is a Hard Mistress but a Producer demands even more.*

By ELLEN LEECH

"BUT it is so unnatural" was a criticism from a seat neighbor at the production of "Why Not" recently at the Community Playhouse, Pasadena, which, unfortunately, seemed to indicate a decided demand for a presentation of life at its unloveliest, usually known as realism. Here was a charming little comedy wherein four people were allowed to be supremely happy by the mere formality of a change in marital relations. Each one having made the mistake of marrying the wrong person, each is equally allowed to make the exchange when the right one appears, and as the right ones appear simultaneously there is no tragedy, the change entails no suffering, yet this romantic appearing lady hardly approved because it was not true to life. Now it should have delighted her soul to know a good dramatist can still make romance much more appealing than realism—to a romanticist.

Why should a show on the stage be a repetition of a segment of life, why is it not much more valuable as a carrying-on, an illumination of some experience? Artists are constantly criticized for painting in a photographic way, nothing dams one more than the attainment of that particular faculty. Their reproductions of nature should give us more beauty than vouchsafed less gifted mortals, therefore why shouldn't a playwright provide an equally lovely thing. The repetition of commonplace, everyday life can never stimulate the imagination, and why insert dialogue in which each character speaks as our neighbors. We may laugh at the noble sentiments written for the heroes of the old dramas but rhetoric may be well handled without being grandiose.

The outstanding event of the month in the theaters of San Francisco and Los Angeles is the appearance of Ethel Barrymore, who generously brought to us the two plays of her past season in New York. In the "Kingdom of God" this favorite actress essays a new role, far removed from the world in which she usually delights us. The play may be classed as good drama for the star but is essentially a

biographical sketch of a spiritual woman who dedicates her life to charity. This is told in episodes, outlining her life from the



Henry Duffy, the head of a chain of theaters on the West Coast, is doing valiant service to drama, and proving the public enjoys clean plays.

young nun of eighteen to the aged Mother Superior. The "Love Duel" provides the exact antithesis in human existence, Miss Barrymore becoming an entire sophisticate, and while it is entertaining, in parts amusing, and though Miss Barrymore extracts

everything possible from the role, brings to it all her art and delightful personality, it remains a most unconvincing play.

We just can't have everything, and it is asking entirely too much to expect the film stars to play Chopin even if Menjou's last vehicle does portray him as a philandering lover whose mood is best interpreted by the melodies of that composer. Adolphe Menjou is a dependable artist and his speaking voice, his accent, and his always delightfully personal mannerisms aided in making "Fashions in Love" an amusing interlude but his pianistic accomplishments do not take rank with his histrionic ability.

It must be we are rushing our infant prodigy too fast, and it may be well to remember the infant walked sometime before it talked. It would seem to be wiser to attain some sort of perfection in the dialogue before we are treated to songs in every film. Why the vehement assurance that no doubling is resorted to in the vocal efforts. It seems as fair to the audience to have a singer doubling for an actor, as to have a stunt performer doing his work in some other instance. And why should the screen persist in presenting supermen and women to us, the stage in all the long years of its life has been well content to provide actors, or singers or pianists; only perhaps in one out of a thousand has there been a duplication of talent, yet now we are supposed to believe a miracle has transformed half the world of mimes into heaven-born geniuses.

The Duffys, that is Henry Duffy and his wife, Dale Winter, took a bit of time out of their busy lives as producers to prove they can still tread the boards as well as lease them, can enjoy playing parts as well as casting other people for them. While the "First Year," which they gave last month, had to do with that tumultuous time, the first nuptial year, it may forecast some of the difficulties of a producer's early years on the Gold Coast of Movieland, as Henry Duffy opened his first theatre in the West about two years ago, now there are ten.



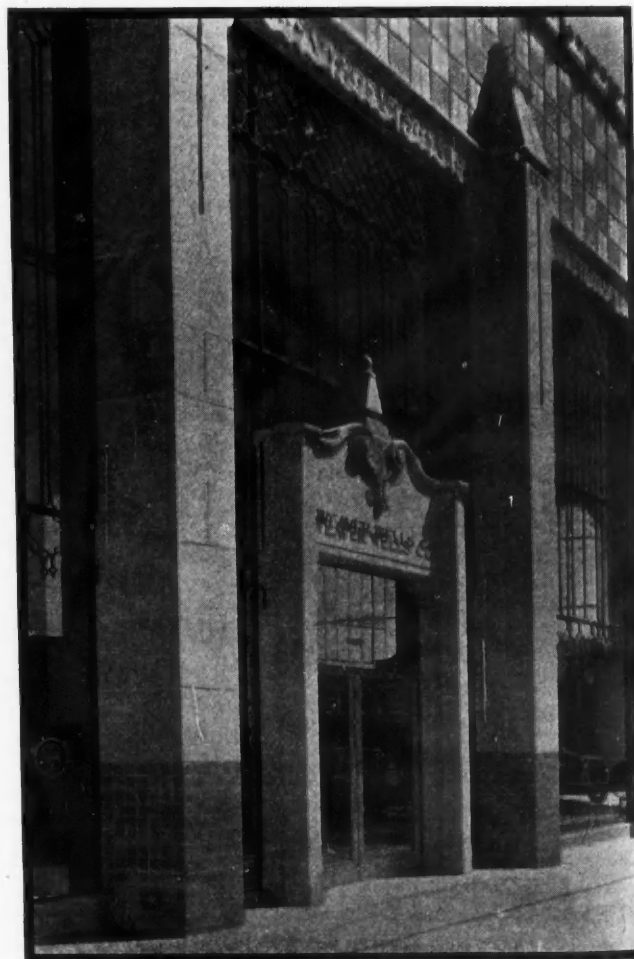
The resemblance of two of the young movie stars is quite amazing. The answer to this question is, left to right, June Collyer and Mary Astor.

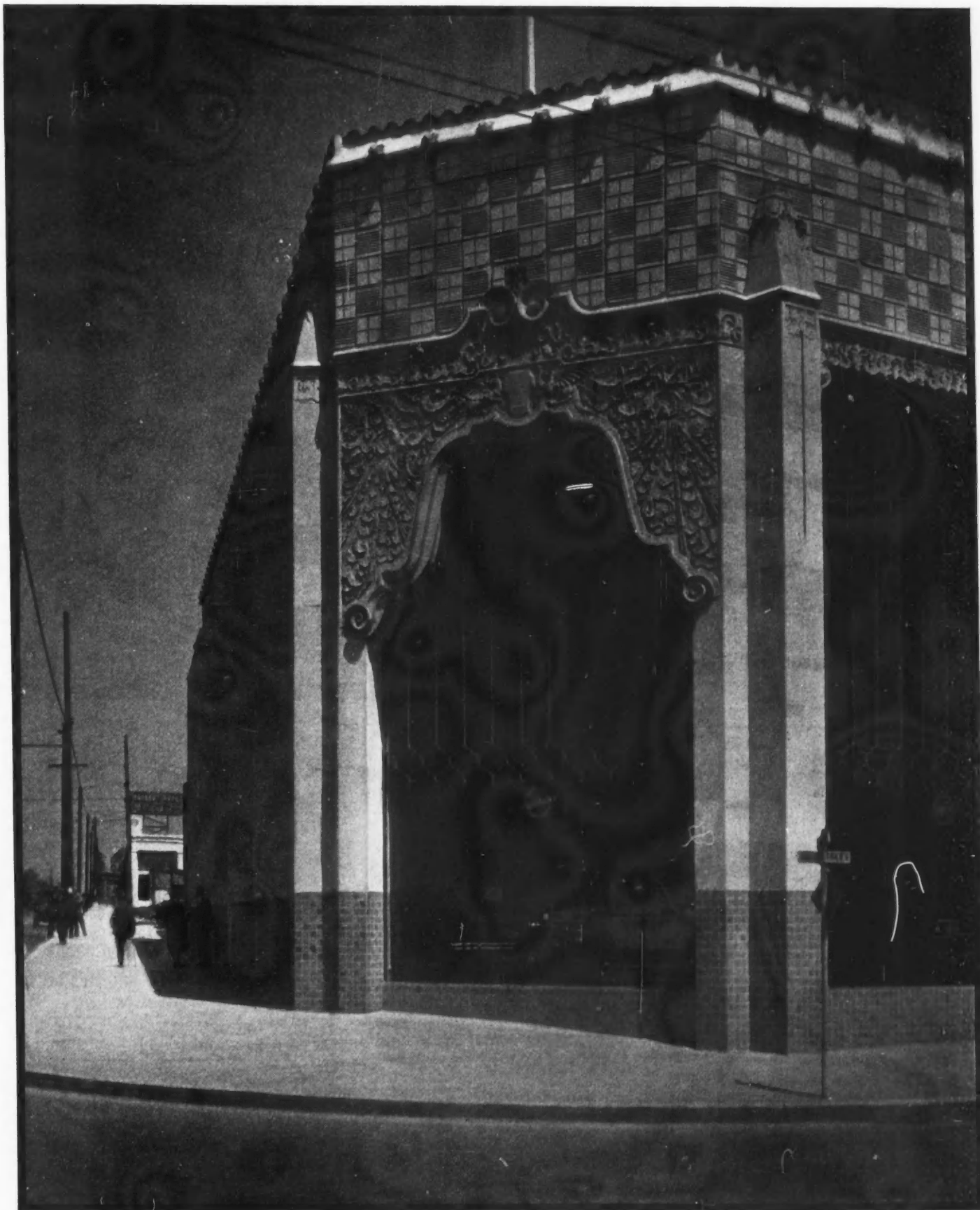


Commerce is turning to art more and more nowadays. The stereotyped, barn-like automobile show and sales room has become a hall of dignity and beauty, lofty, colorful, fit for a banquet or ball



The main entrance of the Weaver-Wells Building in Oakland is cleverly set into one of the great glazed, grided panels which serve as walls and windows; Charles W. McCall, architect; Arthur D. Janssen, associate

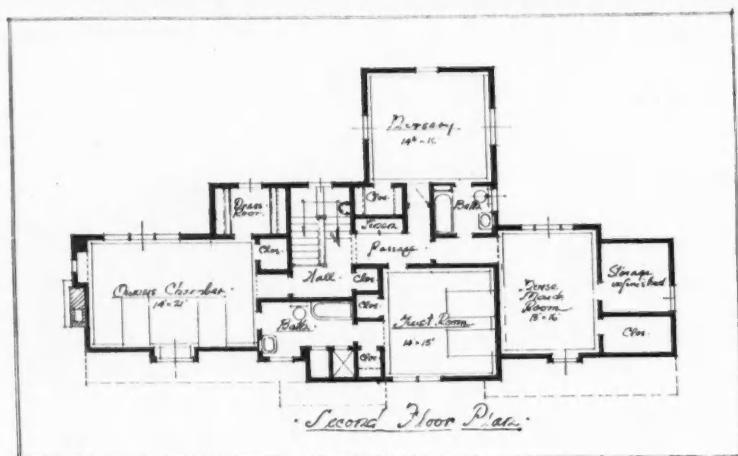




The corner of the Weaver-Wells Building in Oakland has been cut off to frame and display a Studebaker model set on a motor-driven turn-table. The exterior has been designed by Charles W. McGall, architect, and Arthur D. Janssen, associate, in a modified modernistic version of Spanish Colonial architecture, with very effective use of tile and terra cotta, glass and iron

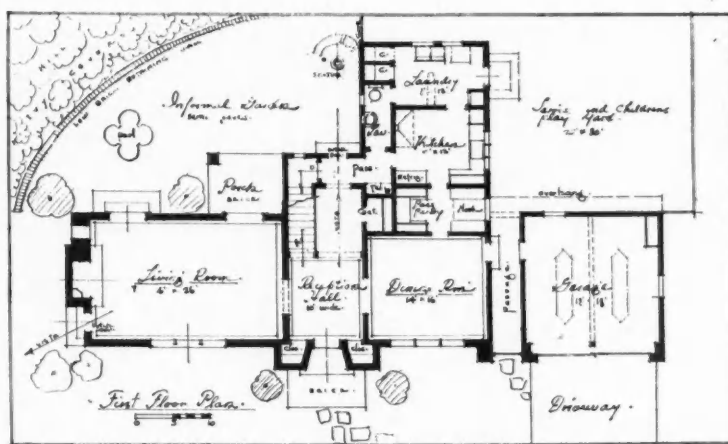


Photographs by George Haight.



Perhaps the most noteworthy feature about this house, designed for Mr. W. Parker Lyon, Jr., at Pasadena, by Albert J. Schroeder, architect, is the roof treatment. As the second story extends over the garage, the opportunity was seized to emphasize the length by using heavy split shakes, producing long horizontal shadow lines

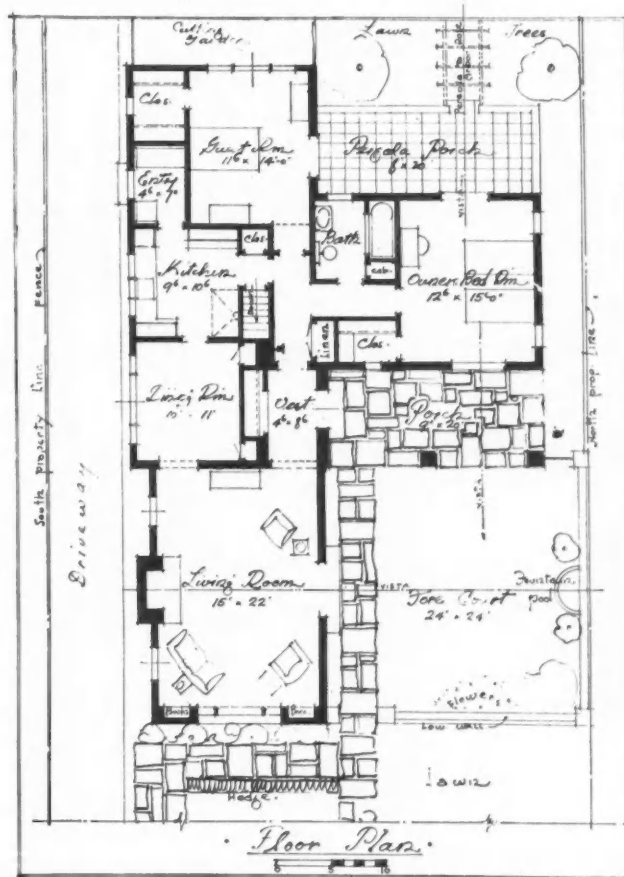
Rising ground and a thick growth of trees provide an excellent setting for the informal style and finish of the house, whose materials and colors blend pleasantly; white stucco, whitened brick, chestnut stained wood. Planting and paths are also informal. The plans show good "circulation"



TWO CALIFORNIA HOMES CHOSEN



The home of Mr. Frank T. Hoover, in Pasadena, designed by Albert J. Schroeder, received an Honorable Mention in a National Competition for houses of this class. Here, too, the roof has received special emphasis; its generous mass, its slight irregularities in outline and texture (which could easily have been overdone in so small a house) produce a happy effect of unity and substantiality.



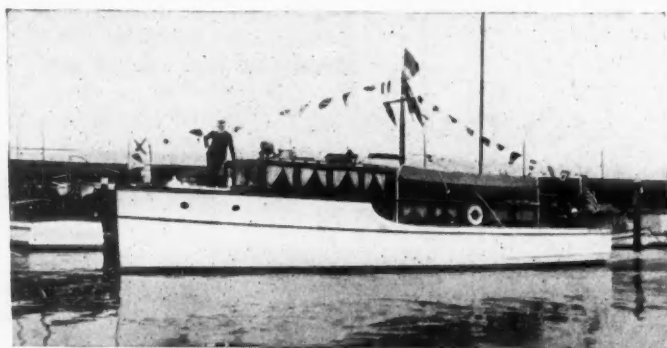
The plan shows careful study of the narrow lot problem and a solution which insures ample light and air, a convenient interior arrangement, privacy for the out-door life which is so essential in this part of the country. The planting is well placed and the disposition of gardens, walls, porches, terraces, is excellent.

FOR A NATIONAL HOUSE EXHIBITION

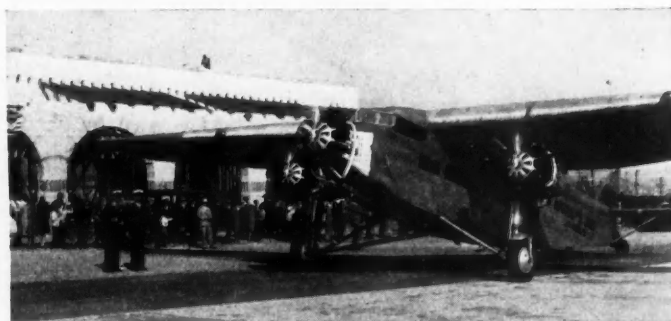


Air view of the new Grand Central Air Terminal at Glendale, which is considered one of the finest airports in the country. Property extends to the large white square in the distance and to the river at the right. Maddux Air Lines, Transcontinental Air Transport and Pickwick Airways are now operating from this point. Charles C. Spicer is the owner.

Yachting and water sports have devotees among the architectural profession and at the right are shown several prominent architects of San Francisco and Bay Region who viewed the California Washington Crew race from the Motorship Wailele. Standing from left to right are Mr. Albert J. Evers, Mr. Paul Wood, Mrs. Frederick H. Meyer, Mr. Frederick H. Meyer, Mrs. Albert J. Evers, Mrs. Austin Sperry, Mr. H. H. Gutterson, Mrs. H. H. Gutterson, Mr. Austin Sperry. Seated is Mr. Harris C. Allen, president of the Northern California Chapter, American Institute of Architects.



The Motorship Wailele in the Yacht Harbor, San Francisco. Owned by Mr. Paul Wood, Vice-President of W. P. Fuller & Company.



Above is one of the tri-motored Ford planes used by Maddux Air Lines operating between San Diego, Los Angeles and San Francisco and southwestern points.

On the private grounds of the home ranch of Mr. and Mrs. Ellis Bishop of Rancho Santa Fé Gladiolus fields of the Bulb Growers' Association.



All over the California countryside great estates rival each other in their harmonious blending of great masses of lovely color and in rare types of bloom.

MAKING THE COUNTRYSIDE ALL ABLOOM

Those Who Have Time and Wealth Experiment and Others Benefit

The Farms and Orchards of Santa Fé

NOBLESSE Oblige, my Country Gentlemen who own great estates and play at farming! What responsibilities are yours that your portion of God's earth shall be beautiful, that what you plant shall profit your fellow farmers who must live on the margin they make!

One of the signs of the times is this new form of following the Master of Galilee, who advised men to "bear one another's burdens." Experts in business are coming to the help of the government, organizing the great business of farming and giving of their experience in making it pay.

Every individual who has leisure, land and brains is in duty bound to add his quota to the general knowledge. He may specialize as his inclinations and talents lead him, he may organize his own farm and see that the workers do not waste a penny: he may merely play with one plant and make it change from a pest to a benefit to mankind.

Luther Burbank has shown the way by which even unscientific people like himself may do more good than a whole school of selfish scientists. Thomas Campbell has shown the way by which young men with high ideals, ambition and brains can conquer the field of farming with the dash of the crusader, or the daring skill of the expert in

stocks and bonds. The fields of agriculture, horticulture, floriculture and all the other interesting unexplored regions of the land of production are now open to the connoisseur, the talented amateur, the bon vivant and the ordinary man of leisure.

At Rancho Santa Fé, a fascinating country lying, like fairyland, just beyond the public highways down the California Coast, those who are fortunate enough to enter the charmed circle with gold in their hands may find their function in life though they are growing old in luxury.

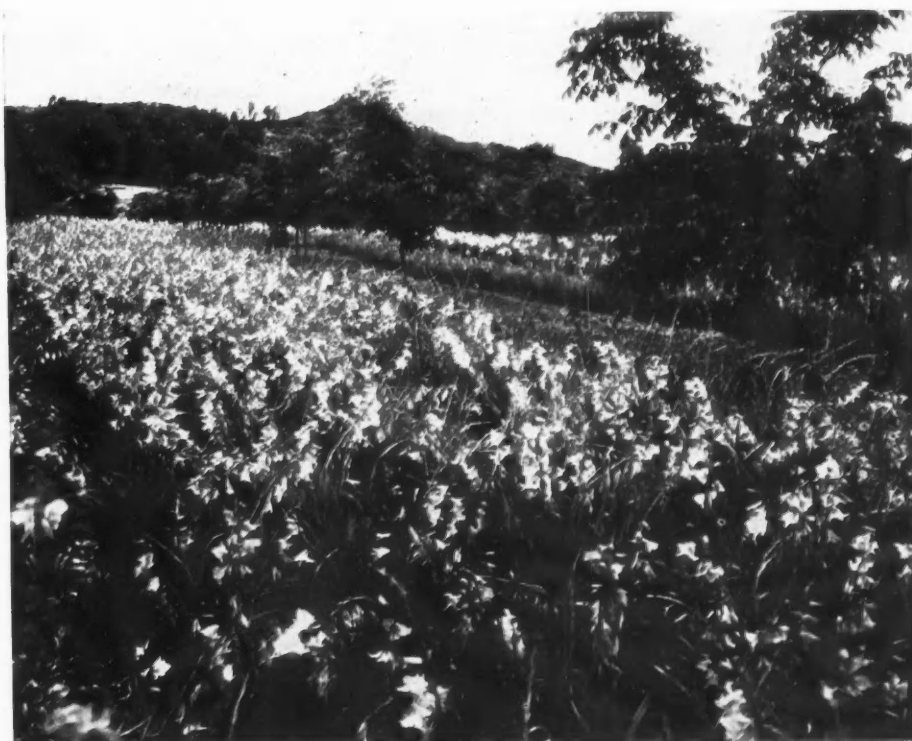
For in this broad country of California there is room for even the millionaire to make his life profitable to others: and at Rancho Santa Fé no one may buy land

and hold it selfishly without improvement of some kind.

This is the greatest game ever invented. Scientifically trained boys and girls may enter; for while the rich were making money these children of today have learned the marvelous, exact science of today. Poor school teachers or college professors who have specialized on some one thing and have a little plat of ground, may enter; for the money and organizing talents of others are now in the field cooperating with knowledge and skill in this game of chance with Nature.

Some of the owners at Rancho Santa Fé are playing with gladiolus gardens as the millionaires of Holland played romantically with tulip bulbs a hundred years ago. The object of the game is to find new colors, new shapes among these gorgeous flowers and then to test their staying qualities by making your discovery come true for at least six years. Dr. Sprague has developed an "orchid gladiolus," made it "come true" and planted it in great, glowing fields in little valleys of the Rancho Santa Fé hills.

Now the countryside will bloom with these new flowers: for those who have great stretches of the landscape to make beautiful will plant them generously.



The Calendar

(Continued from Page 12)

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

CLUBS

MIDWICK COUNTRY CLUB: Provides an unexcelled golf course. The tennis courts are in demand for tournaments. The Club's twelve-goal Pacific Coast polo champions entered the summer polo games and continued to engage the Uplifters' Four on the field at Santa Monica during July. The team competes this month at Chicago for the circuit cup championship.

BURLINGAME COUNTRY CLUB, Burlingame, California, one of the oldest clubs in the West, was established in 1893, offers delightful hospitality to the members and provides a golf course of the best.

MENLO COUNTRY CLUB, Menlo, California, was opened in 1909 and continues one of the most popular clubs of the State.

ANNANDALE GOLF CLUB, PASADENA: Monday 'Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. All greens on the first nine are being replanted with bent grass and No. 3 green being reconstructed. The plunge and tennis courts provide summer entertainment. The grounds include 150 acres, and the very active president is Frank W. Pilsbry.

BERESFORD COUNTRY CLUB, San Mateo, California, established in 1912, provides an excellent golf course, dining room and buffet service.

CRYSTAL SPRINGS GOLF CLUB, San Mateo, California, is another Peninsular club offering a good course to golfing members.

MARIN GOLF AND COUNTRY CLUB: San Rafael, California, is one of the older clubs of the State and ranks with the best.

FLINTRIDGE COUNTRY CLUB: "Maid's Night Out" is Thursday evening. Dinner is served and menus may be arranged in advance by early reservation. Dining room is open Sunday evenings, table d'hote dinners being served. Last Friday in every month is the Bridge Tea. Woman's weekly golf tournament on Tuesday, followed by the golfer's luncheon, is an attractive feature.

LOS ANGELES COUNTRY CLUB: Ladies' Day, second Monday of each month. A match of universal interest is held over the north course for the benefit of the Children's Hospital. The players are Bobby Jones and George Von Elm against Cyril Tolley and to-be-selected partner.

BELVEDERE GOLF AND COUNTRY CLUB, Belvedere, California, provides an excellent golf course and the social life of the club is most attractive.

MEADOW CLUB OF TAMALPIAS, Fairfax, California, recently opened the new club house and is the scene of many interesting social functions.

OLYMPIC COUNTRY CLUB, San Francisco, California, is at home on Post street in the city and maintains the golf course at Lakeside.

SAN FRANCISCO GOLF CLUB maintains the clubhouse and golf course at Ingleside, San Francisco, California.

PRESIDIO GOLF CLUB, Presidio Terrace, San Francisco, California, provides an excellent and scenic course.

MONTECITO COUNTRY CLUB: Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet. Tea is served and informal bridge parties arranged as desired. A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA: Offers a course of eighteen holes, rivaling any in hazard and beauty. Luncheon is served every day in the lovely patio or indoor dining room, and tea may be arranged as desired. Woman's Golf Tournament is held each Tuesday.

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Pasadena

SAN GABRIEL COUNTRY CLUB is selected for the Southern California Women's Golf Championship early in 1930 by the Women's Auxiliary of the Southern California Golf Association.

WILSHIRE COUNTRY CLUB, Los Angeles, offers an unusually good golf course, and has been selected for the Women's State Championship next year by the Women's Auxiliary of the Southern California Golf Association.

VALLEY HUNT CLUB, PASADENA: The formal season at the club closes with the opening of summer and no programs are arranged until the fall. The tennis courts rank with the best in the country and, with the swimming pool, offer the outdoor summer attractions. Individual parties, both afternoon and evening, are arranged as the members desire.

CLAREMONT COUNTRY CLUB, Oakland, California, has recently opened the new clubhouse, where every facility for entertaining is provided. The clubhouse includes several beautiful suites for the use of members desiring to make the club their home.

BERKELEY COUNTRY CLUB, Berkeley, California, offers a good golf course, tennis courts, and a club house, which lends itself to all types of pleasant entertainment.

DEL MONTE GOLF AND COUNTRY CLUB, Del Monte, California, is unsurpassed in country club annals, providing a golf course that has been the scene of unnumbered tournaments.

August 3-5, Midsummer Golf Tournament.

August 16-18, Serra Fiesta Tournament.

August 25, Mixed Foursomes.

PEBBLE BEACH GOLF CLUB, Pebble Beach, California, provides an unequalled golf course and is the center of much social activity.

August 18, Sweepstakes.

September 2-7, National Amateur Championship. First National Amateur ever held west of the Rockies.

CORONADO COUNTRY CLUB, Coronado, California, holds the famed Spreckels' Cup Tournament, August 19-24.

MONTEREY PENINSULA COUNTRY CLUB, Del Monte, California, is another mecca for the golfers of the Monterey country.

CYPRESS POINT GOLF AND COUNTRY CLUB, Del Monte, California, is the most recent addition to the country clubs of that section.

MILL VALLEY GOLF AND COUNTRY CLUB, Mill Valley, California, is another of the older clubs and is a center of social life.

CASTLEWOOD COUNTRY CLUB, Pleasanton, California, provides an excellent golf course and a club house with every comfort and convenience.

VIRGINIA COUNTRY CLUB, Long Beach, California, offers an excellent golf course and the club house provides facilities for many and varied hospitalities.

PASADENA GOLF CLUB, Altadena, California, beautifully located with an excellent course, is also a social center.

SANTA CATALINA ISLAND COUNTRY CLUB, Catalina, California. The innovation at the club is a mashie pitch course, 400 yards in length, designed and built by William P. Bell to relieve congestion on the course in the summer months, also to stimulate interest in practice in the short game.

SAN DIEGO COUNTRY CLUB, Chula Vista, California, offers an excellent golf course, and many charming functions are given at the clubhouse.

LA JOLLA COUNTRY CLUB: Offers an all grass course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship calibre, it is enjoyed by the novice and the low handicap player equally.

PALISADES CLUB, Balboa, California, is a conservative seashore club, formed for the convenience and social enjoyment of the members. Situated at Corona del Mar, the club provides conveniences for boating and bathing, as well as tennis and croquet. Dining room is open all the year. Entertainments are planned for each Saturday night during the summer, on alternate Saturday nights there is a dance.

CLUB CALIFORNIA CASA REAL, LONG BEACH: Special bridge parties on Thursdays. Tuesdays are scheduled as Feature Days, art, literature, music, science or athletics. Saturday evening dinner dances, with a special feature dance.

OJAI VALLEY COUNTRY CLUB, OJAI: Offers an eighteen hole course, the club ranking with the best in the West. The clubhouse provides every modern club convenience and comfort. Luncheon and dinner served every day. Tea served as requested. Dinner dances may be arranged as desired.

EDGECLIFFE CLUB, Montecito, California, occupies a strip of beach along the Montecito water front and is the summer meeting place of the favored members and their friends.

REDLANDS COUNTRY CLUB: The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole.

PALO VERDES GOLF CLUB offers an eighteen hole, all grass seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Semi-monthly Tournaments with two prizes; Blind Bogey Tournament every Sunday.

CALIFORNIA COUNTRY CLUB, Los Angeles, is moulding a Junior team. The professional and his assistant conduct a free class for juniors every Saturday morning, open to both boys and girls.

MUNICIPAL GOLF COURSE, PASADENA: This eighteen hole course at Brookside Park is popular at all hours every day.
Special summer golf rates for nine holes play is effective.

MUNICIPAL GOLF COURSES of San Francisco, California, are Harding Park Municipal Course; Lincoln Park Municipal Course; Ingleside Public Course.

BRAE MAR PUBLIC LINKS, Santa Monica, opened last month. It is an eighteen-hole, all grass layout with every hole a par three hole. The longest is 130 yards, the shortest about 50 yards. The course includes ten acres, and large trees form additional hazards to the sand traps.

LAKE NORCONIAN CLUB, Norco, California, devotes the 658 acres to recreation, and includes an eighteen hole golf course, boating facilities on Lake Norconian, and horseback riding. The natural hot mineral baths are unsurpassed.

UNIVERSITY CLUB OF PASADENA, 175 North Oakland: Luncheon and dinner served every day except Sunday. First Monday in the month an informal smoker is held. Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note. Last Monday of the month is the date of the dances. Thursday evenings a family dinner is served for the families and guests of members.

PASADENA ATHLETIC AND COUNTRY CLUB: The summer schedule in the gymnasium is effective through August 31. The men's athletic division offers gymnasium work, basketball, volleyball, soccer, handball, squash, and fencing. Gymnasium work is open to the women members, also classes in swimming, diving, and horsemanship. The dining room is open for breakfast, lunch and dinner, there is also a grill room, and private dining rooms for special parties. Reciprocal privileges are available at the Pasadena Golf Club, San Diego Athletic Club, Chevy Chase Club, and the Sea Breeze Beach Club at Santa Monica.

LA JOLLA BEACH AND YACHT CLUB: The location of the Club is particularly advantageous for swimmers, giving a beach of gradual slope.

ST. FRANCIS YACHT CLUB at the Marina Yacht Basin, San Francisco, has outgrown in less than two years the quarters for the yachts that fly its flag and is demanding that new berths be provided for the boats. The club house provides every facility for entertainment and is a social center for members and their guests.


SAN FRANCISCO YACHT CLUB continues in the old location across the Bay but is arranging for a new club house, to embody every comfort and convenience, at Tiburon, California.

CORINTHIAN YACHT CLUB, dear to the hearts of all members, continues in the old quarters near Sausalito, California.

NEWPORT HARBOR YACHT CLUB, Newport, California, announces the election of the following officers: N. K. Murphy, commodore; Leon S. Heseman, vice-commodore; Alfred C. Rogers, rear-commodore.

BROADWAY • HILL • AND • SEVENTH • ONE • O'CLOCK • SATURDAYS

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CALIFORNIA YACHT CLUB, Wilmington, California, plans sailing and social programs for the summer season.

SOUTHERN CALIFORNIA YACHT RACING ASSOCIATION holds the regatta in Santa Barbara, California, August 11-16. Six and eight-meter classes offer close competition. The new club house of the Santa Barbara Yacht Club offers hospitality to the visitors.

PACIFIC COAST CHAMPIONSHIP REGATTA, the seventh annual, is held on San Francisco Bay, August 24 to 31. The events include the ocean race from Santa Barbara to San Francisco, and the two power boat races from Sacramento and Stockton to San Francisco.

INTERNATIONAL SPEED-BOAT CHAMPIONSHIP is held at Detroit, Mich., August 31 and September 1-2. Miss Los Angeles II, owned by James Talbot, Jr., is a local entry for the Harnsworth trophy, emblematic of the world's speedboat championship.

MIDSUMMER RACING SERIES for R and six-meter class boats, California Yacht Club auspices, continue locally to August 4, moving up the Coast to Santa Barbara, where the Southern California Championships are held, August 11-16.

SAN GABRIEL VALLEY SENIOR TENNIS TOURNAMENT is held at the San Marino Playgrounds, San Marino, California, August 9 through 11.

UNITED STATES LAWN TENNIS ASSOCIATION announces the British Wightman Cup Team meets the United States women players at Forest Hills, N. Y., August 9 and 10. The English team is composed of Betty Nuthall, Mrs. D. C. Shepherd-Barron, Mrs. M. H. Watson, Mrs. B. C. Covell and Mrs. L. R. C. Mitchell. They are appearing in matches at Boston, Chicago, Kansas City, San Francisco and Los Angeles, in addition to the National singles and doubles championships and Wightman cup matches.

ART

NATIONAL SCULPTURE SOCIETY continues the All-American Exhibition of Contemporary Sculpture at the California Palace of the Legion of Honor, San Francisco, another six months. The exhibition is sponsored by the National Sculpture Society of which Adolph Alexander Weinman is president, and who personally conducted the arrangements. Archer M. Huntington made the show possible financially.

FINE ARTS GALLERY, Balboa Park, San Diego, California, Reginald Poland, Director, continues throughout the month.

The Fourth Annual Exhibition of Southern California Art.
The Gallery is open, free, Tuesday to Saturday inclusive, twelve to five. Sunday, two to five.

LAGUNA BEACH ART ASSOCIATION, Laguna Beach, California, opens the Tenth Annual Anniversary Exhibition this month. The jury for the August show is made up of William Wendt, Frank W. Cuprien, Thomas Hunt, Clarence Hinkle, William A. Griffith, Alice V. Fullerton and John Hinchman. The alternates are F. Carl Smith, Karl Yen, Donna Shuster, and Ida Randall Bolles. The nominating committee consists of Mrs. A. B. Marshall, Mrs. Foster Elliott and William Wendt.

EXHIBITION OF SOUTHERN CALIFORNIA ART, the fourth annual, at the Fine Arts Gallery, San Diego, California, awarded prizes as follows: Purchase prize, which was also the first prize, went to Ruth Peabody for her oil painting of still life entitled "Pomegranates and Bananas"; second to L. Feitelson for "Peasant Children"; Guild prize to Celia H. Towey for "By the Shore"; and Special prize to Edouard Vysekal for "The Herwigs." Honorable mention was given to S. McDonald Wright, Charles Reiffel and Clarence Hinkle.

GUMP GALLERIES, 268 Post Street, San Francisco, with each month provide a varying exhibition of paintings selected from their collection. The Print Rooms offer etchings and prints by European and American artists.

HENRY E. HUNTINGTON ART GALLERY, San Marino, California, draws a large quota of summer visitors, to whom the gardens carry a particular appeal. The gallery shows the work of the portrait masters of England; Flemish and Italian paintings; notable tapestries. Cards of admission are issued on receipt of written request, accompanied by a stamped, self-addressed envelope, specifying the number of tickets desired and an approximate date.

California BUILDING MATERIALS

And How to Use Them

Supplementing the regular monthly issues of California Arts & Architecture, this booklet will prove of interest and value to the person building a new home as well as the architect and contractor.

The following table of contents will give an idea of the scope of this book—specifications are included on each subject.

Preparing the Site for Building, Foundation Walls, Brick Masonry, Rough Carpentry, Wood Construction, Interior Woodwork, Stucco Construction, Cement Gun Construction, Concrete Tile Masonry, Painting, Art Stone, Hardwood for Interiors, Decorative Tiles, Electric Wiring, Casement Windows, Lathing, Plastering, Plumbing, Glass and

Glazing, Sheet Metal Work, Prepared Roofing and Asphalt Shingles, Tile Roofing, Composition Flooring, Hardwood Floors, Gas Furnace Heating, Gas Floor and Wall Heaters, Decorative Wrought Iron, Hardware, Insulation and Weatherstripping, Decoration with Wood Paneling, Electric Refrigeration, Kitchen Equipment, and Decorative Lighting

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PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, California, is closed during August but will re-open in September with an interesting and worthwhile show.

THE COURT OF THE SEVEN ARTS, Carmel, California, arranges an exhibition, varying with the weeks, throughout the year, from two to five.

LOS ANGELES MUSEUM, Exposition Park, announces the following exhibitions for the month:

To August 15, Paintings by Benjamin C. Brown, Alton Clark, Karl Yens, and Barse Miller.

August 15-31, Paintings by Mary Louise Everett, Donna Shuster, and Kathryn Leighton.

Water colors by Elizabeth Baskerville and Gordon Carter are shown.

BARTLETT GALLERIES, 3358 West First Street, Los Angeles, announce the shows of the month as follows:

August 1-15, Paintings by John Hubbard Rich, Maurice Braun, and a group of California painters and etchers.

August 15-31, A special sale of sketches and small paintings by California artists.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, offer for the month a general exhibition of American and European paintings.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, plan a succession of shows throughout the month, the pictures being changed every few days, featuring largely American artists.

"TUJUNGA CANYON," one of Dana Bartlett's recent canvasses has been purchased by the James A. Garfield School, Los Angeles, as a companion piece to the "Western Coast," which the school bought a year ago.

AINSLIE GALLERIES, Barker Bros., Los Angeles, is a branch of the Eastern galleries of the same name, and shows paintings by Eastern, Western and European artists. One display room is always assigned for the work of California painters.

ALICE BLAIR THOMAS in her delightful studio at 672 South Lafayette Park Place, Los Angeles, is working from sketches made on recent short motor trips into the mountains, and to flower carpeted estates. Visitors are very welcome and there are many pictures to claim and hold the attention.

SAN DIEGO ACADEMY OF FINE ARTS, Balboa Park, San Diego, California, is holding the ninth summer session, closing August 30.

STICKNEY MEMORIAL SCHOOL OF ART, 303 North Fair Oaks Avenue, Pasadena, California, is conducting summer classes, continuing through September. The School is under the supervision of the Pasadena Architectural Club. The evening life class is held on Thursday of each week. Alton Clark instructs in drawing from the model in various mediums; students may register in this class at any time. L. Grace McLean and Clare Shepard Shisler give instruction in drawing, painting and composition. Classes are held in the morning on Monday, Wednesday and Friday.

CALIFORNIA ART CLUB, Barnsdall Park, Los Angeles, holds the summer exhibition of the work of Pacific Coast Painters and Sculptors throughout August.

PAINTERS AND SCULPTORS CLUB of Los Angeles held their monthly dinner and business meeting at Laguna Beach last month, being incited thereto by Frank Cuprien, Karl Yens and William Riddell.

GEORGE K. BRANDRIFF painted two murals for the Venice High School, Venice, California, as a commission. The panels occupy positions either side of the stage, one showing a fisherman punting down a Venetian canal, while the other is an Italian festival, indicating pleasure after work.

FRANK COBURN, landscape painter of Laguna Beach, California, is sketching at varied and distant points this summer as his car is now a traveling caravan, in which he lives and travels.

JOSEPH KLEITSCH is traveling and sketching in Spain this summer and incidentally visiting the International Art Exhibition in the Expositions at Barcelona and Seville.

ROWENA CLEMENT LUNG, acting head of the Armstrong School of Art, Tacoma, Washington, is showing six portraits at the Hotel Winthrop, Seattle, Washington. Miss Lung studied in Santa Barbara, California, under Frank Morley Fletcher, Colin Campbell Cooper, and Ettore Cadorin.

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This is just a brief note to congratulate you on the splendid appearance of the new combined magazine. I am sure that this new issue will be most successful and of benefit to the architects, artists and the laymen of California.

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The Bashful Baby



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THE CLASSIC ART GALLERY, Martin Porkay, director, now occupies new and attractive quarters at 647 South Oxford street, Los Angeles, California, and offers a small but select exhibition of pictures.

KATHRYN W. LEIGHTON, well known painter of Los Angeles, California, held an exhibition of Indian portraits at the Abbey Galleries, London, England, in the early summer. Mrs. Leighton, accompanied by Mr. Leighton, went abroad in the Spring and they have motored through France, Belgium, Holland and Germany, their plans including a tour of Austria, Italy and Switzerland.

AMERICAN WATER COLOR ROOM at the Los Angeles Museum is enriched by the loan of forty-two American water colors by Mr. and Mrs. William Preston Harrison. The Water Color Room adjoins the Harrison Gallery of American oil paintings.

PAUL ENGDAHL and his wife, LILI MUNTEANU ENGDAHL, came to Los Angeles from Tahiti recently, where for the last eight years they lived on a plantation. Early last month they opened an exhibition of the life and landscapes of the Island at Littles on Seventh Street. Mrs. Engdahl is an expert tapestry weaver and has opened a weaving school at 5018 Sunset Blvd., Los Angeles. Here her husband has his studio and conducts a weaving class at the Chouinard School of Art.

EARL STENDAHL of the Stendahl Galleries, Los Angeles, California, is spending the summer months in Europe, his main objective being Spain and the Art Exhibitions at Barcelona and Seville.

A STUDIO BUILDING is under construction in Santa Barbara, California, for the use of Marian Brackenridge and Ettore Cadorin. It is located in Mission Canyon on Puesto del Sol road.

SANTA BARBARA ART LEAGUE holds the semi-annual art exhibition at the galleries in Casa de la Guerra to August 10. The League has several new members who are exhibiting.

MARTHA OATHOUT AYRES, sculptor, lately of Denver, has established her Studio in Los Angeles at 8911 South Hobart Blvd. She has made a special study of children and through her art it is possible to have the small members of the family done in bronze, or any medium selected, and in either a life size piece or the tiny statuette, suitable for the library table or a desk.

LITTLE STUDIO GALLERY, Monrovia, California, is open Thursdays, Saturdays and Sundays, and there may be seen unusual collections of prints, water colors and oils.

PEAVY ART GALLERY, 702 Patton Avenue, San Pedro, California, opened last month with a showing of contemporary art. The gallery is operated by Mrs. Pauline Peavy.

ART BRIDGEWAY, as the second floor gallery at Bullock's, Los Angeles, is known, holds through the month an exhibition and sale of paintings by European artists, both old and contemporary, with some American paintings. The works include Dutch and English portraits, landscapes, interiors and flower pieces.

EVELYN NUNN MILLER held an exhibition during the last two weeks of July at the Biltmore Salon.

DEDRICK BRANDES STUBER was an exhibitor at the Wilshire Galleries, Los Angeles, last month.

CHARLES MATTHEW CROCKER showed ten paintings at the Hollywood Plaza Hotel, Hollywood, during July.

COLOR REPRODUCTIONS are now available of Jean Jacques Pfister's painting, "We' at Dawn," showing Colonel Linbergh's Spirit of St. Louis flying low over the Atlantic.

HELEN BRUTON, artist, of Monterey, California, is making the designs for titles for the Philosophy Building of the University of California at Los Angeles. Wood engravings and block prints were shown by Esther and Helen Bruton at the Little Studio Gallery at Monrovia, California, during July.

LOS ANGELES MUSEUM announces the addition to its collection of a William Keith painting, "California Pines" by this noted California landscape painter comes to the museum through the purchase fund of the Museum Patrons' Association, and authorized by William Alanson Bryan, director.



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MUSIC

SYMPHONY CONCERTS in the Hollywood Bowl, Hollywood, California, are accompanied by other musical activities. The appreciation programs, given in advance of the concerts each Tuesday afternoon at the Barker Auditorium, Los Angeles, by Miss Sarah Ellen Barnes, followed by tea in the Mary Louise Tea Rooms, are very popular. Another feature is the Tuesday morning breakfast receptions in the tea gardens of the Bowl, at which well-known musicians and patrons of the concerts act as hosts and hostesses.

Saturday night concerts at the Bowl, as heretofore, are broadcast, the performances being heard over the Pacific Coast Network.

PACIFIC PALISADES ASSEMBLY, Santa Monica, California, announces a Music Week, August 12 to 18.

SUMMER SYMPHONY SEASON in San Francisco, California, was opened by Bernardino Molinari at Dreamland Auditorium in June and continues through the season. The guest conductors appearing in the series are Bruno Walter, Rudolph Ganz, Eugene Goossens, Hans Leschke, and Ernest Bloch. Alfred Hertz will conduct one or more concerts.

SYMPHONY CONCERTS are a part of the summer life of Hillsborough, California, and the series was opened this year by Bernardino Molinari.

STRADIVARIUS QUARTETTE gives a series of Sunday afternoon and Thursday evening concerts at Mills College, California.

SPECIAL FRIDAY NIGHT PROGRAMS at the Hollywood Bowl, Hollywood, California, during the summer symphonies, present various artists. Mary Fabian, a young American artist, appears on the August 23 program.

CONCERTIZED OPERAS are a part of the Friday night programs at the Hollywood Bowl, Hollywood, California, during the season of the Symphonies under the Stars. The operas in concert form are given by soloists, the orchestra furnishing the background and playing the connecting musical sequences. The dates and operas of this month are: August 2, "Die Walkure," with Elsa Alsen, Paul Althouse and Tudor Williams. August 16, "Tannhauser," with Alice Gentle, Alexander Kisselburgh and Otto Floetz; supplemented by the "Bacchante" ballet of the opera, Michel Fokine, director and first dancer; Vera Fokine, premiere danseuse, and the Fokine Ballet Russe of forty.

THE ORATORIO SOCIETY of the Glendale Musical Association, Glendale, California, is giving a series of outdoor summer concerts, under the direction of Arthur Alexander. The first one was given at Nibley Park last month.

COMMUNITY MUSIC ASSOCIATION of Redlands, California, of which Mrs. George E. Mullen is president, presents free concerts twice a week during the summer in the Redlands Bowl. On Tuesday evenings community sings and popular programs are arranged, on Friday evenings artists of the concert stage appear. The programs for August include the following artists: August 2, Mischa Gigna Trio, and the Norma Gould dancers. August 6, Fisk Jubilee Singers. August 9, Paul Althouse, tenor, and Marguerite Le Grand, pianist. August 23, Rudolph Reuter, pianist.

SUMMER SYMPHONY CONCERTS are given semi-weekly in the Stadium of the University of Washington, Seattle, Washington. The conductors include Henry Hadley, Alfred Hertz, Francesco Longo, Michael Piastro, and Karl Krueger. Among the visiting artists appearing as soloists are Ruth St. Denis, Elsa Alsen, Alice Gentle, Mary Lewis, Paul Althouse, Arthur Hackett, and R. Meredith Wilson.

CLERBOIS LITTLE SYMPHONY, directed by Roger C. Clerbois, has given occasional concerts in this summer season at Santa Barbara, California, on Sunday afternoons at El Paseo. For August 10, just preceding the Old Spanish Days Fiesta, a particularly delightful concert has been arranged.

PASADENA CIVIC ORCHESTRA, Pasadena, California, is conducted by Reginald Bland, and has provided three concerts of the free summer series; a fourth is given this month.

COMMUNITY BAND, a new organization, is giving a series of summer concerts in Library Park, at Monrovia, California, under the direction of Harold Scott.



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CIVIC SYMPHONY ORCHESTRA, Nino Marcelli, director, of San Diego, California, is giving a series of eight weekly concerts at the Organ Pavilion, Balboa Park.

VALLEY SYMPHONY ORCHESTRA, Pomona, California, directed by Helen G. Sandford, continues the series of summer concerts. Although a recent organization the orchestra has presented three most successful concerts.

MUNICIPAL BAND of Santa Ana, California, directed by D. C. Cianfoni, is presenting a summer series of concerts.

A CHORAL SOCIETY, of Charleston, S. C., has been organized for the preservation of negro spirituals and to foster an appreciation for the old negro music. The Charleston society has been studying negro folk songs for many years and resents the coupling of modern conventional orchestration and "shoutin' spirituals." The purpose of the society is to record as nearly as possible the words and music of the spirituals, as heard by the men and women who make up the membership of the society and who grew up on the plantations of the low country and listened to the "shoutin'" songs of the rice fields throughout childhood.

A FIESTA CHORUS has been organized by Mary Overman Kittrell, music director of the summer school at the State College, Santa Barbara, California, which will present old Spanish songs, suitable for group singing, during the fiesta at Santa Barbara, known as Old Spanish Days, August 10-17.

ALFRED POCHON QUARTET, composed of Wolfsohn, first violin; Pochon, second violin; Moldavan, viola; Warburg, violoncello, give ensemble concerts semi-weekly during the Mills College Summer School, Mills College, California.

COMMONWEALTH CLUB of San Francisco, California, gave the first concert recently. Redfern Mason, Chairman of the Music Subsection, explained the purposes and methods of the Subsection in behalf of California music.

SYLVAIN NOACK is again concert master of the Hollywood Bowl Orchestra, and his friends are pleased to know he will remain in Los Angeles continuously, having resigned the position he held for three seasons as concert master of the St. Louis Symphony Orchestra.

ANNOUNCEMENTS

COMMUNITY PLAYHOUSE, Pasadena, California, announces programs:
To August 10, "Enchanted April."
August 13 to 24, "Trilby."
A new show is given every two weeks, no performances Sunday or Monday; matinee on Saturday.

PAGEANT OF LIGHTS is to celebrate the opening of the new lighting system at the Rose Bowl, Pasadena, California, September 20. A dance festival is being arranged by Michio Ito, internationally famous Japanese dancer, in which he has the assistance of all branches of the community arts of Pasadena.

DRAMA BRANCH of the Community Arts Association, Santa Barbara, California, presents "1818," a play of early Santa Barbara days, during the week of the Fiesta. The play was written by J. William MacLennan, and directed by Charles Meredith.

THE WORKSHOP, a vital part of the Community Playhouse, Pasadena, California, functions with its own directors and players, offering the best available plays. These plays are given on Saturday evenings in the Recital Hall of the Playhouse and are open to the public. The program for the month includes:
August 3 and 10: "Dancing Fool," by Vinnie Hicks.

JUNIOR LEAGUE of Santa Barbara, California, gave a Lido dinner dance at the Montecito Country Club last month in lieu of the usual Junior League Country Fair at the Peabody Stadium. The function was given for the benefit of the building fund of Sunshine Cottage, the home maintained by the League for undernourished children.

THE AMERICAN DRAMA ALLIANCE at the annual meeting in Arroyo Seco, Pasadena, California, presented two plays of Death Valley written by Dr. Jacolyn Manning; one is "Cotton Ball Borax," a comedy, while the other, "The Law of Death Valley," is drama.

MICHIO ITO, celebrated Japanese dancer, gives a series of concerts in the Argus Bowl, Eagle Rock, on Monday nights during the month, opening at nine o'clock. The programs feature plays for dancers never before seen in this vicinity. A small orchestra is used, also a chorus as an accompaniment.



Time is an asset in cinema land and Billie Dove finds a plane useful in gaining time for a pleasant vacation.

NATIONAL AIR RACES AND AERONAUTICAL EXHIBITION is held in Cleveland, Ohio, August 24 to September 2. The Public Auditorium is used as a display room and offers opportunity to see the progress made by aviation to date. The program includes not only a regular schedule of exhibitions and races but also a transcontinental race for women only, starting from Santa Monica, California, and a special blimp race.

AIR RACES are scheduled at Akron, Ohio, August 18.

SOCIETY OF AUTOMOTIVE ENGINEERS hold an Aeronautical Meeting at Cleveland, Ohio, August 26-28.

AIR RACES are programmed at Syracuse, N. Y., August 31.

AIR RACES for the early part of month of September include Altoona, Penn., September 2, and the Schneider Cup Race, Cowes, England, September 6-7.

AIRCRAFT EXHIBIT of 1929 is held at the Coliseum, Chicago, Ill., September 7-15.

AN INTERNATIONAL AIRCRAFT EXHIBITION was held in London last month.

PACIFIC COAST MINIATURE AIRCRAFT LEAGUE was organized for the promotion of competition in miniature aircraft building and flying. Recognition is given for records made by indoor and outdoor types of model airplanes and gliders. The types include scientific, fuselage, and flying scale model planes.

DIRECTIONAL MARKERS for landing fields offers another outlet for the energies of Service Clubs and Chambers of Commerce of the towns of the United States.

AIRCRAFT CONSTRUCTION in America proceeds rapidly and comes under two general classifications: the municipally owned, developed with public money, and the privately owned, the property of individuals or corporations. Both are necessary to take care of the increasing air traffic. But it is stated by experts competent to judge that America to date does not offer one absolutely complete airport.

CLASSIFICATION OF AIRPORTS is at present made by their functions and includes: the all-purpose airport; the close-in terminal; the school field; dealers and taxi field; manufacturing and industrial field; air line base field; intermediate field; emergency field; individual field.

"SUNSET TRAIL AIR DERBY" was held at Eugene, Oregon, July 26-27. Cash prizes as well as trophies were awarded. The municipal airport boundary lights were dedicated at that time.

DANIEL GUGGENHEIM SAFE AIRCRAFT COMPETITION closes October 31. To date the United States has six companies entered, England has five, and Italy one.

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PACIFIC COAST, according to a survey in May, offers 325 airplane landing fields, 84 of which are in southern California.

HANCOCK FOUNDATION COLLEGE OF AERONAUTICS, Santa Maria, California, is the first endowed college in the United States and was founded by G. Allan Hancock. The airport, created in connection, gives day and night service to flyers, encompasses eighty acres, and complete lighting equipment has been installed.

MUNICIPAL AIRPORT OF FRESNO, California, is due to the public spirit of Senator W. F. Chandler and Mrs. Chandler, who deeded the land to the city. Development of the field is planned from reserve funds in the city treasury, without recourse to bond issue.

DESIGN OF AIRPORT CONSTRUCTION now enters as an important factor; engineering skill is necessary and should be combined with the architects' sense of line and proportion. Since airports will soon attain the importance heretofore attached to Union Railway stations, they must offer more architectural beauty than the former ever supplied.

ILLUMINATION OF AIRPORTS offers decided technical problems, varying with the conditions surrounding each port. Since no airport is complete without an adequate system of lighting the various electrical companies, the Bureau of Lighthouses, and other agencies of the government have given and are giving this subject full consideration.

PACIFIC TECHNICAL UNIVERSITY IN SAN DIEGO, California, sponsors the T. C. Ryan Flying School, San Diego, where a special teachers' course is given, designed particularly for secondary school teachers, who are planning to increase school curriculums to include aeronautical subjects. Six weeks of ground instruction and ten hours of flying are included in the course.

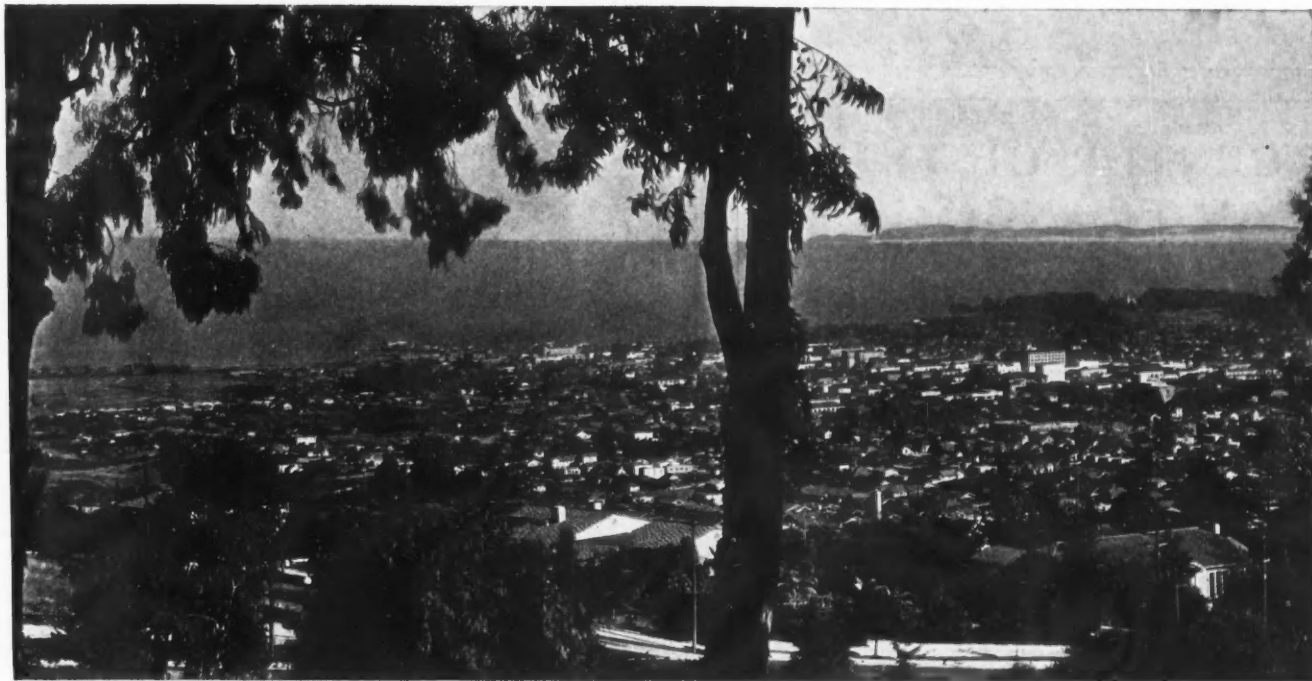
EXAMINATIONS FOR APPOINTMENT of qualified flyers to the rank of second lieutenant in the United States Army Air Corps will be held at the Presidio, San Francisco, California, October 21 to 26, also February 12 to 22, 1930.

IN A SURVEY OF AMERICAN AIRPORTS an expert quotes the Grand Central Air Terminal at Glendale, California, as having the finest landing surface; and Oakland, California, as offering the most efficiently managed and administered airport. Chicago handles the greatest amount of traffic and has the best lighting system; Boston has the best all-way field, and the best drainage; Roosevelt Field, Long Island, houses the largest number of planes; Kansas City provides the closest-in airport; Cleveland has the finest hangars; while Salt Lake City has the flattest and lowest cost airport.

THE GENERAL PUBLIC whether air-minded or not should by now be able to distinguish between an airfield and an airport: an airfield should be recognized as a landing field for ships used in the instruction of students, for local passenger hops, and by private owners; an airport is essentially a landing field for airplanes engaged in the transportation of passengers, or of mail or of freight.

ADEQUATE AIRPORTS become a necessity for every city of importance, and a safe airport directly affects the safety of aviation. Provision must be made for the heaviest traffic requirements, as six to eight ton planes are now in operation and larger transport liners will be built. Passenger travel is not induced by dusty fields. Durable pavements are necessary, must remain smooth under heavy traffic and be available under all conditions of weather. A concrete pavement offers many advantages: the light color is easily seen by day, and may be economically lighted at night. Tractive resistance is low on concrete, which allows a quick take-off.

DIRECTIONAL BEACONS are rapidly being established throughout the country. The new Hayward-San Mateo bridge across San Francisco Bay is provided with two revolving beacons of 2,000,000 candle-power each, of the same power on the towers of the lift span. Each of the two towers has a revolving beacon and a directional light, the one on the west end of the span pointing towards Mills Field, the other towards the Oakland Airport. There is also a Richfield Neon beacon on each of the towers.



The quaintly beautiful and typical Spanish city of Santa Barbara, with its red-tiled roofs and cream-colored stucco buildings, seen from El Encanto Hotel

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The August Fiesta Calls to All Californians to Make Merry!

In Santa Barbara Every Month of the Year

AT THE FIESTA of Santa Barbara there will be opportunity to look around this delightful seaside town and pick out a site for the coming years. This little sketch of the available sections of the City is published for the benefit of tourists and Californians alike. It has become the habit on the Coast to have a vacation home on the beach or in the mountains, in order to give the family a change from the grind of every day routine. The sooner newcomers acquire this habit the more choice of investment and pleasure they may obtain.

Up the road to Romance and along its many trails of the mountains, the Missions and the sparkling sea, there is no town more devoted to vacationing and a good time than is Santa Barbara.

The idea, presented first in this article, is that of investing in the gaiety and good fellowship of the Fiesta by buying a part of it in the form of a town lot which can be built upon for future use and for income.

Santa Barbara is the most noted as well as the most natural resort town in California. Thousands of Californians have selected it for vacation time ever since the American took possession of the Gold Coast and made it his own.

Californians have been working to make Santa Barbara a perfect vacation town for one hundred years; and now there is every pleasure, every sport, every comfort and every kind of accommodations to be found in the city and its environment of mountains and seashore, which here come close enough together to form an ideal setting for a pleasant spot in which to live.

This is the natural charm of Santa Barbara, a beautiful background of mountains, always changing, as veils of fog and stretches of sun-lit mesa make a panorama of beauty that is the heritage of all. And before this intimate mountain canvas the curve of a constantly changing sea, a mile or two of beach, whose white, clean sand and evenly rolling breakers invite the tired and heated citizen and the tourist within his gates, to dwell for a season by the sea.

For one hundred years this perfect California resting place has been used by intelligent Californians who know how to be gay and to recreate after serious work. How have they done it? Some simply find a cottage on the hills and sitting under their own vine and fig trees, look out across the opalescent sea to fairy islands of the Channel and let peace come to them. Others, as was said of Santa Barbara half a century ago "ride horseback and sleep". The Fiesta shows to all who come how the young and the old dance in the streets and make merry.

Those who love horses have brought them here because the United States Government has listed Santa Barbara as one of four places in the world where the climate is most equable. Those who love motoring will find that because the people of Montecito, Hope Ranch and Santa Barbara demand the best, expert service, there are here found all the best automobile appliances and the manufacturers' service in garage and store. Sports goods, and the latest sports clothes, worn by the most fas-

tidious, are found in Santa Barbara for the same unostentatious reason.

Aviation, Archery, Polo, Golf and Tennis, and now the yacht harbor Mr. Fleischmann has made possible, and the bathing pavilion, the gift of the late David Gray, make this town the cynosure of all sportsman's eyes and the easiest place in the world in which to enjoy a vacation, or to live a happy life.

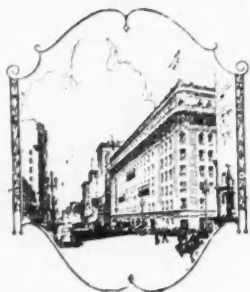
Santa Barbara has thus become finished off to live in by the people who know how to live, how to swim, how to play all the games which recreate the body and make for a clear mind and a contented soul.

The Hotels are already famous, El Encanto on the hill, El Mirasol in its park, The Barbara in the Town, Biltmore, Montecito Inn and well-beloved Miramar at Montecito where the beaches are privately owned. But this article is especially written to call attention to an opportunity which is rapidly passing—an opportunity to buy real estate in the town itself and to make the city's beaches and yacht harbor, income producers in the form of apartments and cottages or cabanas for those who wish to use the beach as families use that at Santa Cruz, or La Jolla and Long Beach in Southern California. All the available apartments near the Beach are engaged for August, but more are being built and renting as they rise.

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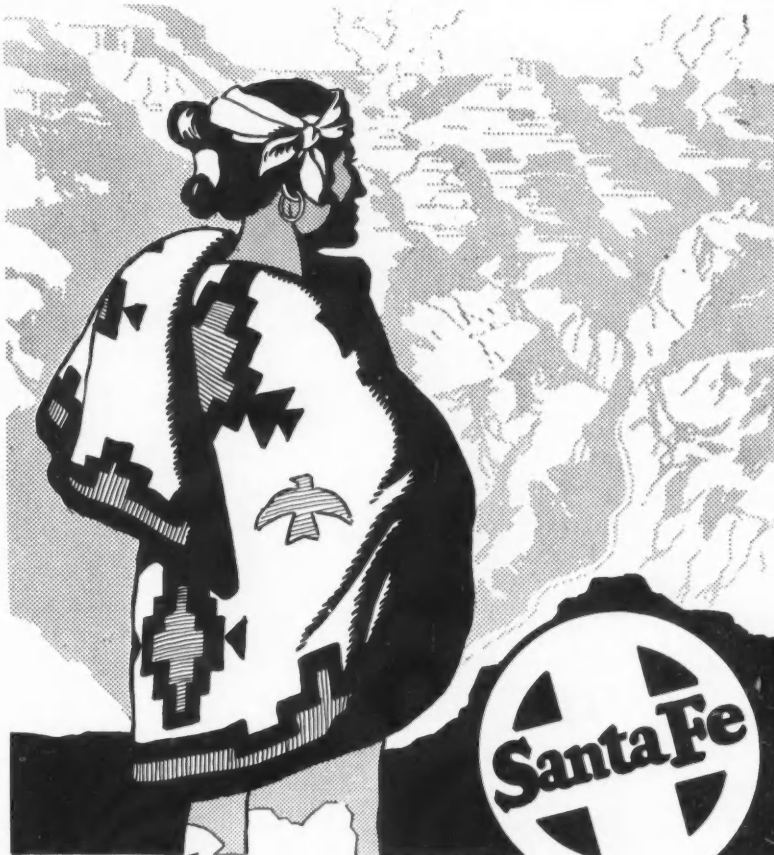
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GARDEN CALENDAR

August

*Till now, one dreamed not what could be done
With a bit of earth and a ray of sun.*

Lowell

POETS may not be able to distinguish technically between a spade and a dibble, but the Garden Beautiful sings clearly to them without language. Their art consists in translating joy and beauty into difficult human language without loss.

The behedged garden of the Kentish farmer with its foxgloves and Wall flowers backed by a field of poled Hops, the window garden of the German Hausfrau, Lobelia, Nasturtiums, Geraniums, or perhaps a Creeping Jenny; the Spanish walled garden with its Carob tree, its Aloes, its Jasmine; the spacious elegant and lordly gardens of Irvington, Tarryton on Hudson, with their parterres, malls and pools; the luxuriant municipal gardens of Mexico, all vibrate in sympathy with Lowell's thought. All these and many others have contributed of their best to the making of the California garden. Some vegetable souls seem to think that they are making a garden when they buy a few tin cans of shrubbery and beg a border of Geraniums. Even these, nature sometimes plays tricks upon by transforming their lot into a thing of beauty. Many people appreciate beautiful plants but lack the technique of emplacement, and so produce a jumble; but most gardeners are avid to learn enough of landscape architecture craft, so that their results will be both harmonious and beautiful. It is all right to play the piano prettily by ear, but the glories and gems of music and gardening are alike, and only for those who add some study to their natural talent.

This month many wonderful plants will be lost by drying out or sunburn. Our sharply actinic sun which is so valuable for making things bloom profusely, can also be deadly if not controlled. A few laths placed on end or a little burlap framed with lath like a picture, sometimes makes all the difference in the world to delicate subjects.

Watch for your ripened seeds. There is nothing mysterious or mighty about the packet you buy from the seedsman. If you have a highly satisfactory plant producing seed, it may be better than something from England, or Germany in a picture envelope. Much of the imported seed is raised in immense quantities around Lompoc or El Monte, California, shipped to Europe, and ordered by you with great expectations from a European firm. One

foreign firm issues a beautiful Catalogue with a color plate illustrating their exhibit in one of the great European Flower Shows. This exhibit was set up in a lady's back garden in Alameda County, California, with California raised plants which were being sold to a foreign firm. At least two neighbors imported these same plants in spite of all the governmental red-tape. Select your own seeds and sow them at once if they are hardy. If not hardy, you can protect them through the Winter months, sow them anyway. If not hardy, and you cannot protect them, store them in Manila envelopes until Spring's warmth returns. Root divisions may be made this month of Clematis; every piece carrying an eye will make a plant. The native species make good grafting stocks for the large flowered, exquisitely colored Jackmannii hybrids. These when imported, soon die; they do much better on California native roots.

Staghorn Ferns should not be left in the glass house at this time of the year; they do well in a lath house, or in shady places in the open air, providing they are kept well watered. Chrysanthemums should now be staked, removing all buds not intended for flowering; light feeding should be commenced. In some sections a single thickness of cheese cloth shade will be necessary for perfection of foliage.

Fuchsias and Geraniums can be trained this month as standards; some of the newer forms of Fuchsia can be grafted on old tree-like forms; while old Geranium stems may be staked up, and Ivy Geraniums grafted on top of them soon form striking specimens.

Iris dichotoma should now be getting ready to flower. A little weak manure water will aid it in forming its extremely large and beautiful heads of exquisite small flowers. Be careful, for after flowering, the foliage will all disappear; do not disturb the hidden rhizome; it will start again in the late Spring.

Watch your water garden this month. The growth of algae may make your water greenishy turpid. This usually means that during the optimum period of vegetable growth the balance between animal and vegetable life has been disturbed. There is no advantage in draining your pool at this time of the year, as the striking of a correct balance takes months. It is easier to cor-

rect the evil by dissolving crystals of pomanganate of potash in a sprinkling can of water and cautiously add this to your pool; this will discourage the algae in a much weaker concentration than it will take to affect your fishes, snails, etc.—this will clear the water of your pool, but do not get too ambitious in adding the chemical as it takes several hours for the dead algae to settle to the bottom. If your pool has a cement bottom, a few inches of loam placed on it will also tend to keep the water clear.

This month you should make up your Tulip order. Delay means not being able to get the kinds you desire.

In buying Tulips, the procedure I suggest is different from that for buying any other kind of plants. For most plants I browse as one does for second hand books, because the large commercial nurseries are stereotyped as to stock; for Tulips however, go to the largest bulb concern you can find, the Tulip bulbs all come from Holland anyway, and the firm with the best Holland connection is the one most likely to fill your order with good sound bulbs. Splendid cheap collections may be made, but for those who can afford them the following selection is offered as a guide.

Breeder Tulips are self-colored, they are also called Mother Tulips. The best yellow has a flush of terra cotta on the outside of the petals and is beautifully rounded with the petals overlapping; it is called Cherbourg.

Abd-El Kader is a beautiful bronze, with a dark lilac flush on all the petals.

Apricot is a beautiful light bronze overlaid with rose, tall and graceful.

Mahony King is thirty inches high with the unusual combination of deep brown overlaid with rose-purple.

Le Mogul is pale silvery lilac shading into white, the inside of the cup is deep mauve lilac with a white base below a blue halo.

Lord Byron is truly magnificent in form and color; it is deep crimson overlaid with rose with a slight bluish violet feather, a most desirable sort.

Bacchus, a rich violet blue with a dusky bloom like the grape on its outer petals, thirty three inches high.

Perhaps the best yellow to orange is Brocade, but I'm afraid its cost will deter many. It is a beautiful strong tall Tulip

with a very large beautifully shaped flower of deep golden yellow, with a bronze shading on its outer petals.

Among the hybrid Tulips, Dido is one of the most beautiful while among the Darwin Tulips, King George V and La Fiancée are noteworthy also in a darker shade Anton Mauve.

Now journalists say that the "punch" in your story should come in the first few lines but it pleases me to put my Tulip "punch" last—it is called *Tulipa Clusiana*, it is a wild Tulip from the Mediterranean area and has been in cultivation since A. D. 1636. It is a Tulip in which boldness is replaced by grace. Its perianth is a delicate white flushed with red on the outside, with a conspicuous black base; the anthers and filaments are black; the bulb is very small and densely pilose. It seems to make itself more at home in California than in its native place. It is so gracefully beautiful and thrives so well under neglect that every garden should have a few *Clusianas*. It is very inexpensive, but as Holland Tulip growers do not keep large stocks of these, it is well to order at once so as to avoid disappointment.

All Tulips should be planted as soon as the ground begins to get cold; the soil should be dug and well worked to the depth of a foot. Look at your bulb and you will see a ring of little points which will become the feeding and anchoring roots—in order that these may not have to search for a hold, put a handful of sand under each bulb, into which the bulb must be firmly pressed. The tip of the bulb should be five inches below the surface. Soil may then be firmed with the fingers and firmed around the bulb; they should never be planted closer than six inches apart. A mulch should be applied to the ground about Christmas; mulching too soon in California may start untimely growth. In old soils the addition of a little bone meal before planting will be beneficial.

Japanese Iris may now be separated and planted. If your nurseryman has not a

good selection of them, tell him in no uncertain terms that he is falling down on his job, then proceed to another nursery. Handled correctly, few plants will give greater joy, than these monarchs of the floral kingdom. They come in singles and doubles with a wide range of color combinations; they are also easily raised from seed. They should be planted in beds with raised borders, so that they can be flooded for deep watering two or three times before blooming. A mulch of leaves, bean straw, or peat will aid them materially. After flowering they should be permitted to dry out. When ordering Holland bulbs, do not forget to order the dainty *Lapeyrousia cruenta*. Its blood red flowers in the Spring time remind one of a particularly exquisite *Freesia*.

Seeds of stocks may be sown; these should be Perpetual Branching or Giant Imperial. The Howard and Smith prize winning strain of *Cineraris* and the Bodger Asters and Zinnias should be sown. Seeds of *Gladioli* if sown now will make good corms by Winter. Unless you have the very best, highest priced glads in your garden, do not waste time saving the seed, as the seed from the most gorgeous new varieties may be obtained cheaply from growers who have none of the cheaper varieties on their places to deteriorate their progeny.

Planting *gladiolus* corms this month is a wonderful gamble. If all goes well you get flowers when flowers are scarce; if all goes not well, it is just too bad; however, wise gardeners take these chances, give the plants a little extra care, and then listen to the homage paid in such queries as, "how did you do it," and "are you a wizard." *Gladiolus* corms planted this month should be planted in your sunniest, warmest spot, looking ahead to those drear days when the sun may be scarce. The best kinds for this class of planting are Virginia, Alice Tiplady, Arlon, Pendleton, and Evelyn Kirkland. Better keep your higher grade corms for later on.

Dear garden friend, if you have not a

Lily or two, especially some natives, such as *Humboldtii*, *Paryii*, or *Pardalinum*; if you have not a few of the gorgeous Lilies of Japan, such as *Lilium auratum*, or perhaps some of Mrs. Backhouse hybrids, you had better repair the matter at once. A good cluster of *Lilium regale* (*Regal Lilies*) should occupy a corner.

Watch your rock gardens this month; even succulents may be burned or even killed. Arrange for a little shade at the first signs of distress and water liberally; watering must be done at night, as the little globules of water, under an August sun, becomes lenses, or burning glasses and may kill a hardy plant. Speaking of succulents, don't forget that for the first time, anywhere in the world, an all Cactus and Succulent Show will be held at Pasadena, Glenarm Street and Los Robles, August 29-30-31. The greatest collections in the United States will be represented by exhibits.

Mrs. Lee Mosher, Washington, D. C. The best early Spring flowering shrub with white flowers is *Philadelphus*, *Bouquet des Alpes*.

Miss Fischer, Bay Shore, Long Island. *Lapageria rosea* is one of the most beautiful vines for greenhouse culture. It should not be kept too warm, as it comes from Patagonia. The drainage must be perfect, as it will not stand stagnation round its roots.

G. M. Covina, California. Your information is correct about obtaining bud sports on citrus trees by the use of X Rays. Your informant's idea of a half second exposure is incorrect; about three hours being at present the approved practice.

Gold Star Mother, Long Beach, Calif. I do not think it worth while to send to France for Pansy seed, as the Giant *Mastodon* Pansies originated on the Pacific Coast cannot be beaten.

All those whose letters have not been answered above since they call for the names of firms—will receive personal letters.

DR. A. D. HOUGHTON.

GARDEN LOVERS OF CALIFORNIA

have received with great enthusiasm this Garden Calendar which appears in each monthly issue of *California ARTS & ARCHITECTURE*. It is probably the most complete and authoritative calendar that has ever been presented to the people of California. On account of geographical and climatic conditions problems of gardening and planting are different than in other parts of the country. We are particularly pleased and fortunate to have the co-operation of Dr. Arthur D. Houghton in preparing this calendar for our readers. Dr. Houghton is probably the most noted authority on horticulture on the West Coast. He will be glad to answer any question on this subject that our readers may ask. Communications should be addressed to Dr. A. D. Houghton, California Arts and Architecture, 627 South Carondelet Street, Los Angeles.



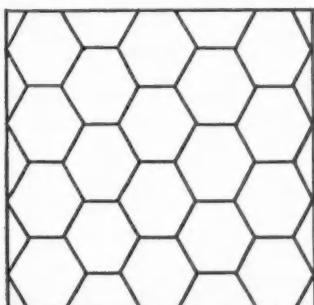
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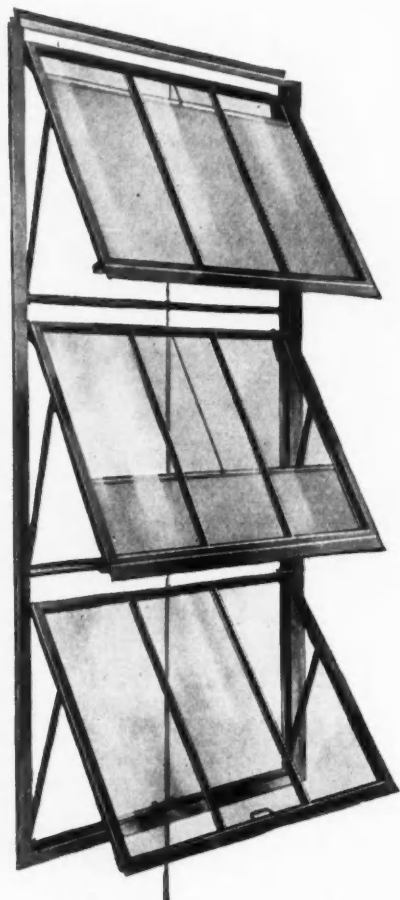


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Architectural Club Meetings

A JOINT meeting sponsored by the State Board of Architecture, Southern District, of all the certificated architects in Southern California was held in the Los Angeles Chamber of Commerce Building, Tuesday evening, July 23rd. After the dinner there was general discussion of the new act "Regulating the Practice of Architecture" in California. A. M. Edelman, John C. Austin and Myron Hunt explained in detail provisions of the new act which goes into effect August 14, 1929. Over two hundred architects attended.

THE LEGALITY OF THE NEW STATE ACT

Honorable A. M. Edelman, Secretary-Treasurer,
California State Board of Agriculture, Southern District,
1124 Associated Realty Building, Sixth and Olive Sts.,
Los Angeles, California.

Dear Sir:

In your letter of July 8, 1929, our attention is directed to opinion number 5985, rendered on July 20, 1927, to the California State Board of Agriculture, construing the "State Act Regulating the Practice of Architecture in California."

In the opinion heretofore rendered we held that an unlicensed person who advertises as "Architect, Uncertified," was not violating the provisions of said act. Since the rendition of this opinion, however, the State Legislature has amended the act in question (Statutes 1929, Chapter 68), and you now request a ruling upon the legality of one practicing architecture without a certificate who advertises as "Architect, Uncertified."

Under the 1929 amendment it is provided that:

"It shall be unlawful . . . for any person to practice architecture in the State without a certificate, as herein provided, or to advertise or put any sign or card or other device which might indicate to the public that he is an architect or that he is qualified to engage in the practice of architecture.

"Nothing in this act shall prevent person from making plans or drawings for his own buildings or from furnishing to other persons plans, drawings, specifications, instruments of service, or other data for building, if, prior to accepting employment or commencing work on such plans, drawings, specifications, instruments of service, or other data, the person so furnishing such plans, drawings, specifications, instruments of service, or data shall have fully informed such other person or persons, in writing, that he, the person proposing to furnish such plans, drawings, specifications, instruments of service, or data, is not an architect . . ."

It will thus be observed that under the 1929 amendment it is unlawful for any person without a certificate to advertise that he is an Architect or that he is qualified to engage in the practice of architecture. Furthermore, by the 1929 amendment it is necessary that a person without a certificate to give written notice that he is not an "Architect," whereas the previous law only required such person to inform the person for whom the plans were furnished that he was not a certified architect.

It is therefore the opinion of this office that the act as amended in 1929 is violated by uncertificated persons who advertise themselves as an "Architect, Uncertified."

Very truly yours,

U. S. WEBB, *Attorney General.*

PASADENA AND LOS ANGELES ARCHITECTURAL CLUBS HOLD JOINT MEETING

A FESTIVE and generally vacation-like spirit was the order of the evening at the joint meeting of the Pasadena and Los Angeles Architectural Clubs held on July 16th. The gathering took place at the Masonic Temple, 200 S. Euclid, those present, including the combined members and their feminine guests—for this was Ladies' Night—totaling 202.

During the evening the guests were entertained with music and readings. The selections of the Los Angeles' Club's Trio were

received with special enthusiasm, ranging as they did, from the Pagan Love-song to a somewhat less serious (but equally touching!) sailor's ditty.

Mr. Bob Stanton, President of the Pasadena Club welcomed the guests and Mr. Hales, president of the L. A. organization said a few words. The meeting was then turned over to Mr. Henry William Greene of Beverly Hills. Mr. Greene a well-known architect and President of the California Art Club Forum, made a most entertaining Master of Ceremonies. He put the Clubs' members in a good humor at once by complimenting the architectural profession on its work in connection with the films. Never in the history of picture-making, he stated, has a production been held up through any fault of the drafting-room staff. However erratic other departments of the cinematographic profession may be, the architectural branch has always made it a point to get its "sets" out at the agreed time.

Interesting events during the dinner were the applause tendered Mr. H. Roy Kelley for having become what might be termed a prize winning prize winner, and the presentation of a gavel to Mr. Roy Parkes, former President of the Pasadena Club.

Mr. Greene, in concluding the dinner program, announced that on September 20th, Mr. Michio Ito, famous Japanese dancer, would present his famous Symphony in Color at the Rose Bowl. Mr. Greene stressed the fact that the advantages of this beautiful outdoor theatre in Pasadena have so far been largely overlooked, and urged those present to attend this unusual and exquisite ballet.

The meeting was then adjourned, the floors cleared and several hours of dancing concluded the evening.

JUNE MEETING

The members of the Southern California Chapter, the American Institute of Architects, met in 247th meeting held at the Wilshire Country Club, Los Angeles, California, at 6 o'clock P. M., on Tuesday, June 11, 1929.

With the consent of all present the roll call was dispensed with and the names of those present taken from the attendance cards. The following were present:

Edwin Bergstrom, Arthur L. Acker, H. J. Reed Barrett, E. J. Borgmeyer, H. C. Chambers, Edwin B. Clarke, Edgar H. Cline, Pierpont Davis, Ralph C. Flewelling, Germain R. Hubby, Frank D. Hudson, Sumner P. Hunt, Edwin D. Martin, Herbert J. Moore, A. S. Nibecker, Jr., Wm. Richards, W. L. Risley, C. K. Smithley, Eugene Weston, Jr., J. T. Zeller, Horatio W. Bishop, M. L. Barker, Leland F. Fuller, Benj. B. Horner, Joseph Kaiser, Kemper Nomland.

The reading of the minutes of the 246th meeting, was postponed until the next meeting.

On account of the inability of Messrs Paul G. Thiene and Charles G. Adams, the speakers of the evening, to be present, the meeting was devoted to the members giving their personal experiences while touring Europe.

The following were among those who spoke: Messrs. Edgar H. Cline, Germain R. Hubby, Eugene Weston Jr., R. C. Flewelling, Pierpont Davis.

A number of the members who had spent their afternoon playing golf, were unanimous in expressing their opinion that they enjoyed the game very much.

There being no other business requiring immediate attention it was regularly moved, seconded and adopted that meeting adjourn.

A. S. NIBECKER, JR., Secretary.

A THIRD competition for Small Houses is announced by The House Beautiful Publishing Corporation. There will be two prizes: \$1000 for the best Small House of five to seven rooms, inclusive, and \$1000 for the best Small House of eight to twelve rooms, inclusive. The Houses submitted may be of any style and of any material, and must have been built (not remodeled) recently in any part of the United States.

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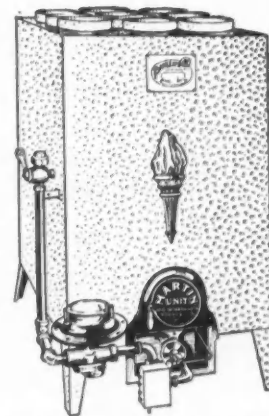


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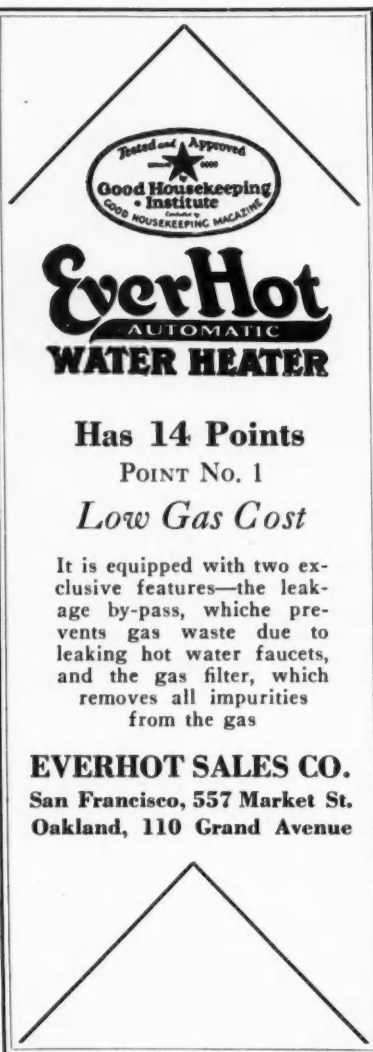
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ACHIEVEMENT OF AMERICAN SCULPTURE

(Continued from Page 43)

ally noticed of late how many sculptresses are making a name for themselves in the United States. In San Francisco we have particularly admired the progressive Alice M. Wright's "Ophelia," and the still more suggestive and abstract "Medea," evolved in terms of solid, geometric bright and dark contours composed with dynamic effect. Malvina Hoffman is known to all art lovers. Her "Martinique Woman" and "Senegalese Soldier," whose bold, striking planes are modelled in a very hard, black medium, are upstanding examples of good work. Margaret J. Postgate is another of the few to whom Pijoan gives credit, and for her "Three Marys," a very small example in Gallery IV. We have always liked it particularly. The three cloaked figures appear one behind the other, in a succession of bending forms, the foremost almost prostrate. The composition conveys a dramatic, moving vitality. The wave-like forms are similar to a crescendo in music.

We keep noting this, that, and the other good sculpture of animal subject. Junius Cravens wrote an article for "The Argonaut,"—"The Sculptor as Noah." In this he notes how prominent the sculpture of animals is, not only here, but in American art generally. Mrs. Adams, in the book already mentioned, is of a similar mind. There are many true and beautiful animal interpretations: those by Mrs. Archer M. Huntington; the horse forms by Haseltine; the cats of Heinz Warneke and Eugenie Shonnard; the fowl and goats of Albert Laessle; the very much conventionalized horse and other animals by Diederich; and last, but by no means least, Helen H. Robinson's "Preening," wherein a crane is arranging its outstretched feathers in a resultant spiral contour that is beautiful and lively in its balanced light and dark composition.

As truly sculptural interpretations of animals, we have several works by Trygve Hammer, particularly "The Hawk." He translates nature into plastic art without destroying the former, or therefore the latter. Excepting in purely geometric design and architecture, we believe that the visual arts should be an intelligible language, which it cannot be to the normal mind if it abuses the A B C's of its language, Nature. Hammer goes far enough, yet not too far, not as far, for example, as Roy Sheldon's "Cockatoo," which, as Junius Cravens pointed out, is too refined in character.

Mrs. Archer M. Huntington's "Rosinante," with mane and tail apparently "put up in curl papers," is interesting, amusing, and even attractive. This great sculptress's art, especially of animal subjects, stands with the best in our country today. Take her "Jaguar Eating," for example. It is modelled "all over" with that play and balance of light and dark areas, the one against the other, which George Gray Barnard observes in his masterful work, and which he has discovered in some of the great sculpture of the Italian Renaissance, and earlier. Thereby results a vibrance which gives life, and which, in the carved Parian marbles of the Greeks, was supplied by the granular texture of the medium.

Mrs. Adams, again, says that anyone who carries through an equestrian statue, whether he be heroic or not at the start, becomes so with the completion of such work. It is perhaps the most perfect expression for the sculptor by its potential monumentality and sense of completeness.

"El Cid," that Spanish chief who, in the name of the Cross, helped drive out the Moor from Spain, in his equestrian interpretation by Mrs. Archer M. Huntington, has both aesthetic and other noble virtues. In it there is a magnificent play of tactile form against the concave, light against dark, lines and contours of one direction balanced by others moving in opposition. In less abstract, aesthetic terms, "El Cid" is a terrible but magnificent personification of irresistible vitality, conquest, and indomitable spirit wherein physical brute force and colossal matter illustrate that might may make right, especially if in the service of right. Surely we can class her "El Cid" and "Jeanne d'Arc" with the greatest of equestrian statues. One can hear the shout of the conquering chief, El Cid. This figure seems to bespeak eloquently, too, the conquest of America, by sculpture.

"The End of the Trail," by James Earle Fraser, in spite of the sentimentality and sensational interpretation and publicity which

it has received, is still one of America's great equestrian groups in revealing life with its triumph over obstacles, the Indian's triumph in life, but defeat as a people at the hands of others who were to live on. This statue is suggestive of the unseen winds and unkind elements in nature. And all is in good three-dimensional design, dynamic, but in perfect equilibrium.

Let us include here Cyrus E. Dallin's "Appeal to the Great Spirit," which in bronze stands before the Boston Museum of Fine Arts. We consider this the best of a series by this great American, the group visualizing the epic and tragic theme of "The First American." Here we have that "calm after the storm," the Redskin still placing his trust for the future in the Divinity who is greater even than the conquering white man.

California has not gone as far in sculpture as it well may. The climate and environment of nature's charms have generally turned the mind from the greatest study and interpretation of the human form. We rejoice that we discern numerous Californians and in decidedly meritorious contributions. Among them are Andrew Bjurman, with individually treated carved wood figures, Ella Buchanan, with sculpture of rhythmic volumes, Ettore Cadorin, who has just been commissioned to do the statue of Fra Junipero Serra for Washington, D. C., F. Tolles Chamberlin, Merrill Gage, Joseph J. Mora, in telling Indian themes, Haig Patigian, also recently commissioned to do a portrait for Washington, D. C., and whose "Herbert Hoover" bust in San Francisco is the nearest to a satisfactory interpretation of our president we have thus far seen, Jacques Schnier, Katherine B. Stetson, and Julia Wendt. Ruth Ball and Donal Hord, of San Diego, are each represented by several worthy though small sculptures.

Nobly expressive of our life, or what our lives should be, is Albin Polasek's "Motherhood." The family spirit which must exist and in a noble way in order that America progress, and progress in a finely artistic way too, is here visualized. We have beautiful America, of which we can be proud; and we have sane, sensible, substantial and spiritual sculpture, the last the most important quality in our art, if it is to grow and to be great. Abastenia St. L. Eberle's "Girls Dancing in the Street" and "The Windy Doorstep" are also in the right key, as American interpretations. Why, we can scarcely say, excepting that they so impress us; it is often impossible to analyze what motivates a mood. They are American, as are some of the paintings by the late George W. Bellows and the late Robert Henri.

Before closing, we wish to pay a special tribute to Lorado Taft. Here is one who has probably done more than any other individual to make known the importance and joy inherent in good sculpture, emphasizing the creation of our own countrymen. Not the least among his successes is his own sculptural creation, such as "The Fountain of Time" in Chicago. In San Francisco we noticed and admired particularly his standing figure of Abraham Lincoln, portraying the simple, modest and retiring, but sincere and commanding personality of the great American.

Following the necessary concentration upon this very comprehensive and representative showing of American sculpture in San Francisco, which offers material for rather complete and comparative first-hand study, one can get, as only three or four times before in the United States, an estimate of this country's mastery of technique and sense of plastic design in our already numerous great sculptures. America until now has been learning the proper handling of the tools and substances in which sculptures are made. We also have been especially concerned about the design, in fact in the physical, visible part of sculpture. But there is a tendency towards a still more noble and artistic expression than heretofore. In a realization of this lies true greatness. America has started on this high road—which is achievement, indeed, considering our history. And at last we seem to sense the necessity of the arts in ordinary life. We have established a material civilization; now we are interested in the possibilities of that which is beyond the mundane. There is every reason, because of such conditions, why, in sculpture, with its material shell and with its interpretation of invisible ideas and ideals, America should go still farther in the future—and go very far, in fact—as sculptor.



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Competition closes November 18, 1929.

The complete conditions of this competition, (which has been officially approved by the New York Chapter, American Institute of Architects,) are contained in a 16-page booklet which may be obtained on request. Write or wire "Lehigh Airports Competition," care Lehigh Portland Cement Company, Allentown, Pennsylvania.

This competition is open to architects, engineers, and city planners residing in the United States. The requirements are simple, the entries consisting of two sheets each containing two principal drawings, to be rendered in black and white in any medium. The entries remain the property of the competitors and will be returned.

TRAILS IN STATE PARKS

(Continued from Page 20)

roads, rich in sylvan beauty, and unite them in what might be called a Scenic Rambling Route, to supplement the speedway. This would provide comfortable, safe pleasure for the camper and explorer, and for that increasing group of persons who fare forth in quest of quiet places. In the light of this ideal, my services were sought in order to make a study of this territory of magnificent redwoods. The survey was carried through for a distance of some two and half miles, as a part of an independent road of about twelve miles as proposed. It was found that in order to use the best location and grades, and establish the right degree of seclusion, the costs of such a road might prove considerable. Thus, in the event that this Scenic Rambling Route should fail to be realized for the purposes of motor travel, it is hoped that it may be constructed as a trail for walkers and saddle animals. No description of this great wild basin can here be attempted, for only through visiting the redwood forests and undergrowth of Prairie Creek, can one gain any conception of their silent grandeur.

In this Prairie Creek Basin there are certain trails or roads, now little used, winding westward to the ocean through the richly wild country, and one trail leads northeasterly over the range into the Klamath River watershed. These merit being opened for practical and enjoyable use. When the Prairie Creek region is acquired as a state park, the demand will grow for a further development of a whole series of these feeder trails, extending westerly to the coast, and to the interior slopes of the Klamath River Valley.

Trails are capable of contributing to the amenities of life, by renewing and strengthening our physical, mental and spiritual forces, by deepening our aesthetic perceptions and heightening our appreciations. As our chain or system of California State Parks is realized, it will increase the enjoyment of a large number of our citizens and visitors if an adequate system of trails is developed, with the aim of revealing and emphasizing beauty within the confines of these parks. We might also look forward to the day when paths or trails, safe for the pedestrian, may be established between these parks, linking them as will the highways into one great outdoor playground or recreational fabric. Finally, as an ultimate ideal, we might hope to have these trails cross the boundaries of California, and of all our States, in order to bring into a closer bond of physical joy and mutual understanding, these, our cherished United States.

As we build toward the future, we may swing at times into the mood of our seer and poet, Walt Whitman, in his "Song of the Open Road";

"Afoot and light hearted I take to the open road,
Healthy, free, the world before me,
The long brown path before me leading wherever I choose,
Henceforth I ask not good fortune, I myself am good fortune,
Henceforth I whimper no more, postpone no more, need nothing,
Strong and content I travel the open road."

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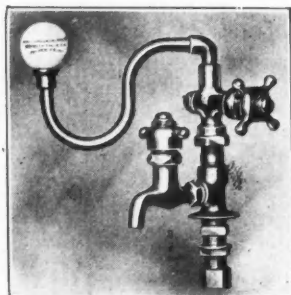
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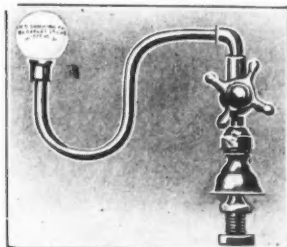
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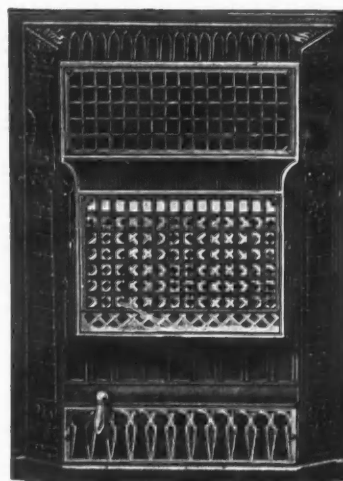
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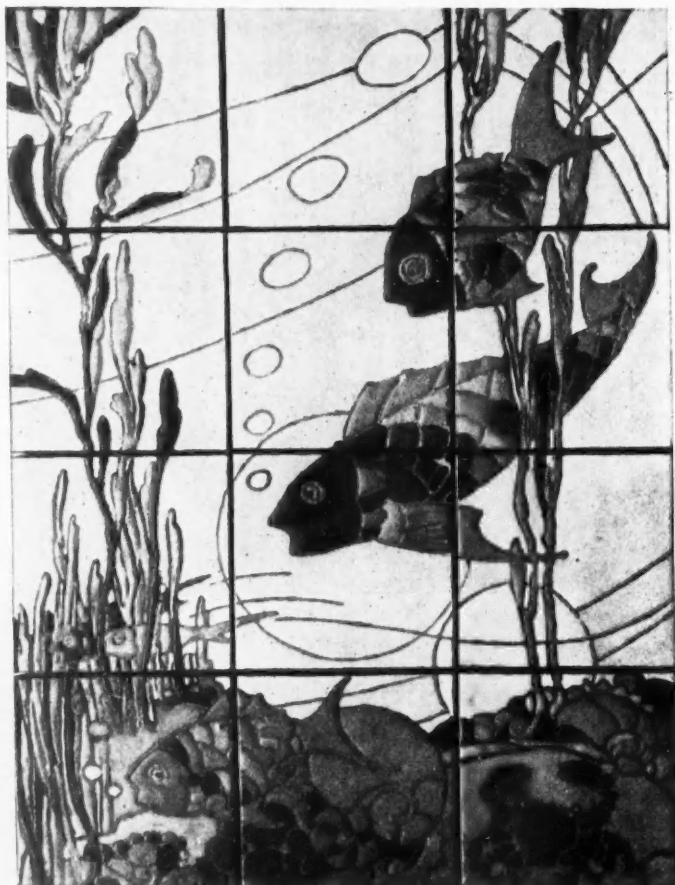
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OLD CHINESE PILE CARPETS

(Continued from Page 35)

freer and more accurate. Many new subjects were included in the time of Kien Lung such as the Joee, the conch, wheel of law, fo-dogs, carp, and many similar symbols as well as a method of shading which contributed to their more natural appearance.

Most Kien Lung carpets have a border composed of an outside stripe of plain color, a wide geometric band and furthest in, one of naturalistic motifs, not quite so wide as the one in the middle. The medallions were typical of the period—including in their designs elaborate ornamentation, freely handled, and many of the latest motifs. But not every Kien Lung rug has medallions. Many have all-over patterns in which neither medallions nor corner brackets appear. This is possibly the result of European influence.

Most typical of all characteristics of Kien Lung carpets is their color. The blue, white and various red tints are all shades that are found in the porcelains of the same period, and they are usually in the same three recognized combinations. The first of these is blue and white, the second yellow or brown ground with yellow, ivory-white and blue or red predominating in the over design and the third is a ground of any red shade over which appears a pattern in blue, ivory-white, yellow and sometimes a bit of green. In almost all of these colors of the field and border are complementary.

It might not be amiss here to point out a few ways in which Imperial carpets differ from others of the period. In the first place some, but very few, are decorated with five-clawed dragons. Most of them, however, have nothing in their design which implies that they were Imperial. The only really significant properties are the quality of workmanship and the material used. Sometimes gold or silver warp threads, usually cotton ones, however, are used with the pile of silk or the very finest wool. The most exquisite ornamentation, very closely woven, elaborate, intricate patterns—that was the taste of the Emperor Kien Lung. By practice only can one know whether a rug is from the palace or not. After enough experience a glance of the eye or touch of the hand is sufficient.

AFTER KIEN LUNG—(1795 - 1850.) None of the Emperors after Kien Lung were interested enough in rugs to demand anything new in their making. Consequently the art declined after 1796. During the reign of Chia Ching (1796-1820) and Tao Kwang (1821-1850) the patterns were elaborate and the colors either weak or harsh. After 1850 aniline dyes were introduced and the rugs from that time on scarcely worth collecting. In fact to a discerning collector, none made in China after 1795 is worthy of attention. With the death of that great amateur, Kien Lung, most of the arts of China declined but none faster than the art of rug weaving.

NEW CHAPTERS FORMED IN CALIFORNIA

ON THE 11th of July the new Santa Barbara Chapter of the American Institute of Architects, which was given a charter at the last meeting of the Institute in Washington, came into formal existence through the adoption of by-laws and the election of officers. Officers elected were: Russel Ray, president; Windsor Soule, vice-president; John F. Murphy, secretary; George Washington Smith, treasurer. The following men were elected associate members of the Chapter subject to their passing through the formality of becoming active members through the usual procedure of confirmation at the National Office:

Ralph W. Armitage, Floyd E. Brewster, Harold E. Burket, Leonard A. Cooke, Louis N. Crawford, William A. Edwards, Henry W. Howell, E. Keith Lockard, Roy C. Wilson.

Charter members: T. Mitchell Hastings, John Frederic Murphy, Russel Ray, George Washington Smith, Winsor Soule.

The meeting was attended by Edwin Bergstrom, General Treasurer of the A. I. A., Myron Hunt, Director for the Sierra Madre District of the Institute; Pierpont Davis, President of the Southern California Chapter, and David Witmer, Past President of the Southern California Chapter. The officers of the older organization went over in detail the routine procedures of chapter organizations and meetings and discussed with the members of the new organization the whole scope of local and national work.

The policy of the Institute to encourage the splitting up of the large chapters covering great territory is exemplified in the success through the formation of this Chapter and the organization of a new Chapter in San Diego a week later, a fuller report regarding which will appear in the next number. There is a movement on foot for the formation of a Chapter in Sacramento and possibly in Fresno. The general officers of the Institute hope that within the next five years there may be eight or ten separate Chapters throughout the State of California.

ARCHITECTS LEAGUE OF HOLLYWOOD

Tabulated data covering Unit Costs of Construction of all types of building, is now in process of compilation by the Architects League of Hollywood.

This work is being undertaken primarily for the benefit of the Architectural Profession and for Engineers and Builders in general, with the hope that it will prove to be a valuable and useful addition to the Architects and Builders Handbooks.

Conditions in the building world immediately following the War were such that Unit Costs of one day were obsolete the next. We, however, have recently reached a period where a more or less uniform level of costs prevails and, aside from seasonal fluctuations which can be predetermined and allowed for, Unit Costs are now sufficiently stabilized to be more or less dependable.

The success of the Cost Data Tables will depend largely upon the cooperation of the individual members of the architectural profession, and it is to be hoped that each and every architect will assist the work by filling out the blanks which are being sent out, and thus make it possible for this compiled data to be more comprehensive and accurate than anything of its kind now available.

The Architects League of Hollywood in launching this project expect to have the endorsement and the cooperation of every organization of architects in California, so that once launched its scope may be broadened and its accuracy and value kept up to date.

COST DATA COMMITTEE.

Nathan L. Coleman, Chairman; Verner McClurg, Chas. Kyson, Vincent Palmer, Horatio Bishop.



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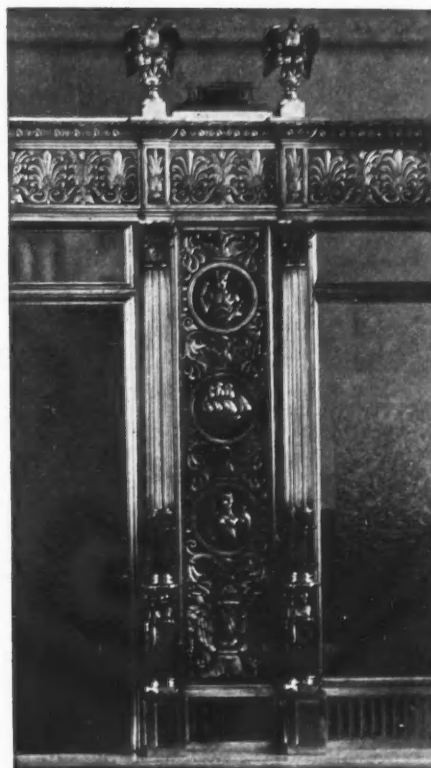
1. Building (type—purpose)..... Date Completed.....
2. Building Dept. Classification..... Check—| A | B | C | D
3. Number of stories..... Basement—| Yes | No
4. General Type of Construction.....
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5. Quality ("X" is unusually high class).....| X | Good | Fair
6. Method of Contract (see Instruction Sheet).....
7. Roof Material..... Floors..... Interior Partitions.....
8. Remarks.....
9. Job located in what city?.....

10.	Sq. Foot Area	Cube Footage
Main Building		
Basement		
Outbuildings		

11. Total Cost		\$
		\$

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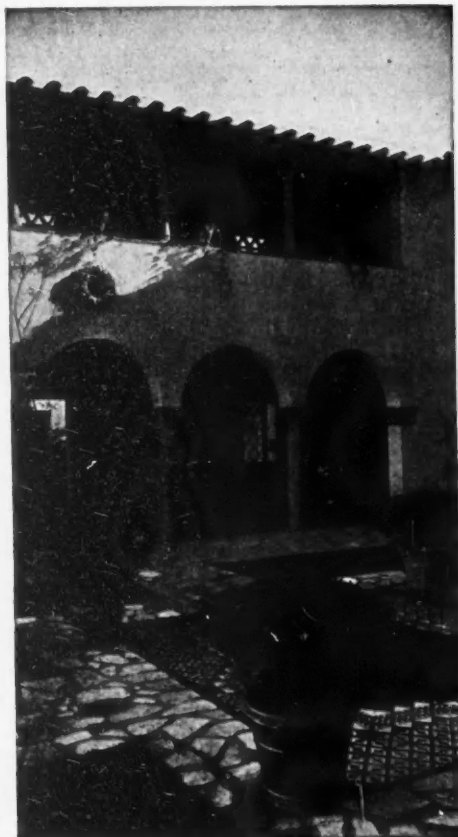
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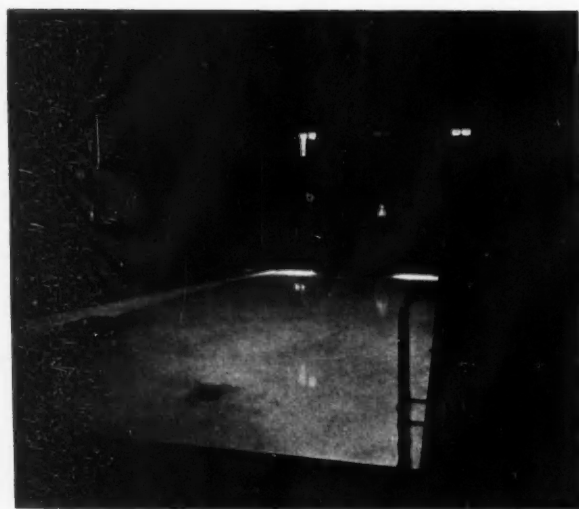
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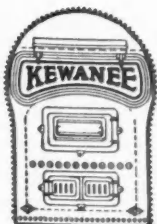
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Consisting of all persons holding a license to practice Architecture in California

RESUME OF THE SALIENT FEATURES, NEW AND OLD OF THE REVISED ACT GOVERNING THE PRACTICE OF ARCHITECTURE IN THE STATE OF CALIFORNIA

SENATE BILL No. 177 EFFECTIVE AUGUST 14, 1929.

The new act, like the old, provides in general:

SECTION I—

1. That the Governor shall appoint ten persons as a Board, known as the California State Board of Architectural Examiners, having five members from north of the Tehachapi and five from the south.

2. As previously, members must be architects in good standing of a Northern California Chapter or the Southern California Chapter of the American Institute of Architects, or of some other similar association of architects.

3. Appointments are for a four-year term, and carry over until a successor is appointed.

4. Members of the Board receive no compensation.

5. The present Board carries on for the terms of the existing appointments.

SECTION II provides for the taking of the usual oath of office, the election of officers with a State President and a State Secretary, but with each district, north and south having a complete quota of officers.

SECTION III authorizes:

1. The adoption of rules and regulations not inconsistent with the Act.

2. Six members of the full state board of ten constitutes a quorum and three members constitute a quorum of the district board. Special meetings of the State Board after twenty days notice may be called upon the written request of four members; special meetings of the district boards may be called upon the written request of two members, upon five days notice.

3. The State Board holds at least one annual meeting. District Boards are to hold not less than four meetings per year, the Northern Board in San Francisco and the Southern in Los Angeles.

4. "The District Boards are authorized to prosecute all persons guilty of violating the provisions of this act. Said boards shall have the power to employ legal counsel for such purposes, and may also employ inspectors, special agents, investigators, and such clerical assistants as they may deem necessary to carry into effect the provisions of this act. They may also fix the compensation to be paid for such services and incur such additional expense as may be deemed necessary."

5. Any person is entitled to an examination for a certificate to practice architecture upon the payment of a fee of \$15 and a further fee of \$10, providing the certificate is issued. Though the examination is seemingly successful at first, only a temporary certificate is issued, which must be confirmed and a final certificate issued at the next meeting of the full State Board. Or in the case of a temporary certificate issued within 60 days of the date of the meeting of the full board then no final certificate will be issued until the following full meeting of the Board. The holder of a temporary certificate may practice architecture from the date of issue to the date of the above designated annual meeting of the general board.

Certificates to practice architecture shall remain in full force until revoked for causes as hereinafter provided.

SECTION IV—modifies the present act in that it only requires recording in the office of the County Recorder of a certificate in the County in which the architect has his principal place of business. The architect must file a recorder's receipt showing the recording of his certificate with the District Board.

SECTION V reads:

1. "It shall be unlawful, and it shall be a misdemeanor, punishable by a fine of not less than \$50 or more than \$500, or by imprisonment in the county jail not exceeding six months, or by both such fine and imprisonment, for any person to practice architecture in this state without a certificate, as herein provided, or to advertise or put out any sign or card or other device which might indicate to the public that he is an architect or that he is qualified to engage in the practice of architecture."

2. It further provides that nothing in this act shall prevent any person from making plans or drawings for his own buildings or from furnishing other persons plans, drawings, specifications, instruments of service, or other data for buildings, if prior to accepting employment or commencing work on such plans, drawings, specifications, etc., he shall have fully informed such other person or persons in writing that he, the person proposing to furnish such plans, drawings, etc., is not an architect.

3. It further provides that a structural engineer is exempted from the necessity of stating in writing that he is not an architect, providing he uses on his instruments of service the title "Structural Engineer." Later in the act, under a new section, No. 9, it provides further that "The words 'structural engineer' as used in this act shall mean either a person who shall pass an examination to be given by three persons selected by the California State Board of Architectural Examiners from a list of five submitted by the American Society of Civil Engineers, or other similar organization, or a person who holds a certificate or license to practice structural engineering in the State of California by authority of a state law."

4. Section V further provides that store fixture, store front and show case interior alteration and addition constructors are exempt from the act, where the strength of the structure is not affected.

5. Section V also provides "and nothing in this act shall prevent an architect from forming a partnership with persons who are not architects; provided, that the name of the architect shall appear as the architect on all instruments of service and that in no case shall the other members of such partnership be designated as architects."

6. It then provides that a temporary certificate for a definitely stipulated structure may be issued to an architect normally engaged in practice outside of this State, providing he presents satisfactory evidence to the Board of his abilities.

SECTION VI—provides for an annual license fee of not more than \$10 and not less than \$5 and for the cancellation of a certificate for delinquency in payment.

SECTION VII provides for a monthly deposit with the Treasurer of the State of California of fees collected in the north and south districts, the California State Treasurer segregating the two amounts as between the north and south.

2. Section VII further provides that these fees are to be used in deferring the expenses of the north and south district Boards separately, but that either Board has the right to transfer the whole or any part of its funds to the other district through the Treasury of the State.

3. The State Treasurer is authorized at once to transfer to the Northern District Board account and the Southern District Board account, on his books, funds now held in the State Treasury, to the credit of the State Board which funds have been accumulating for a period of 25 years and represent an unexpended balance. They are said to amount to a total of approximately \$15,000 and will be allocated to the north or south district accounts in proportions determined by their point of origin, north or south. These moneys become immediately available to each district board, for the purpose of carrying out the provisions and powers created by this act.

SECTION VIII is a new section and reads as follows: "A provisional certificate issued by a district board, or a certificate issued by the state board, may be revoked for dishonest practice, for deception resorted to in obtaining a certificate, for a failure of recordation, for a failure to pay the annual license fee prior to the delinquency date, for gross incompetency in the practice of architecture, or for any violation of the provisions of this act, which shall be determined solely by the board of the district in which the person, whose certificate is called in question, is residing or is doing business; and upon full investigation of the charges by the district board, reasonable opportunity having been given the accused to be heard in his own defence or by counsel. The vote of four members of the district board shall be sufficient to revoke a certificate. Upon the revocation of either of such certificates, it shall be the duty of the secretary of the district board to give notice of its action to the county recorder of the county in which the certificate was recorded; whereupon, the recorder shall mark the certificate of such architect, recorded in his office, 'Revoked.' Record of revocation shall also be filed with the California state board of architectural examiners. After the expiration of six months, the person whose certificate has been so revoked may file application with a district board for a new certificate."

SECTION IX is also a new section and reads as follows: "The word 'architect' as used in this act, means a person who holds a certificate to practice architecture in the State of California, under authority of this act." The words "structural engineer" are also defined as set forth above under Section V.

MYRON HUNT,

Director Ninth District, American Institute of Architects.

Director State Association of California Architects.

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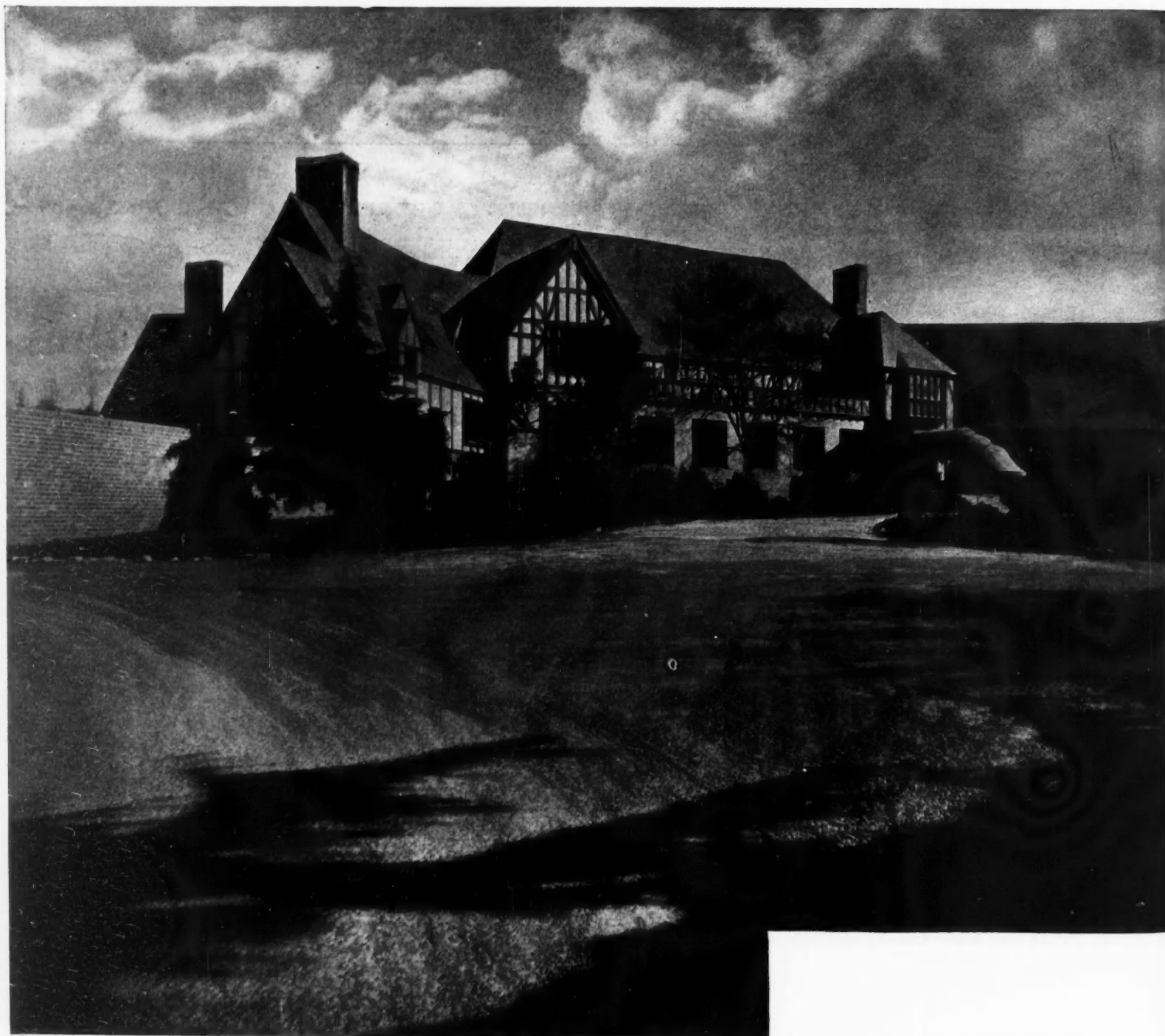
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